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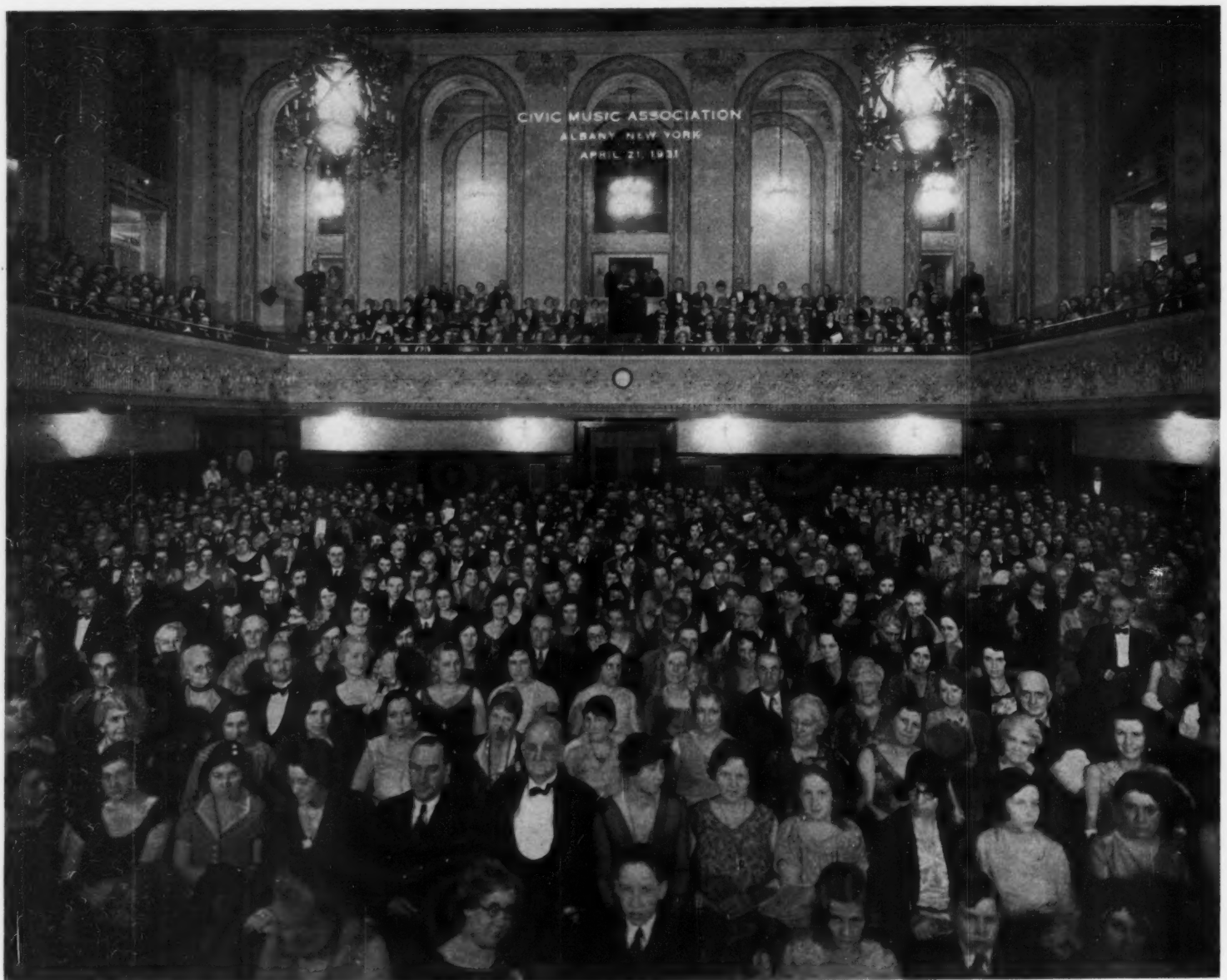
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JOSEPH LITTAU

Conductor of the Omaha Symphony Orchestra

"Who has made the Symphony the central point of Omaha's music life"—*Omaha Daily Tribune*



THE CIVIC MUSIC ASSOCIATION OF ALBANY, N. Y., PHOTOGRAPHED JUST BEFORE JOSEF HOFMANN, FAMOUS PIANIST, BEGAN HIS CONCERT before the organization on April 21. Governor Franklin D. Roosevelt is honorary president, and Major John H. Warner, active president of this association, which is one of the two hundred such groups established and affiliated under the plan established by Dema E. Harshbarger, president of the Civic Concert Service. The Albany association presents its concerts in Chancellors Hall. (Kaufmann & Fabry Co. photo.)



EDNA RICHOLSON SOLLITT AND WILLEM MENGELBERG,

photographed at the latter's home, Val Sinestra, in Switzerland. Mrs. Sollitt's biography of the conductor has been translated into Dutch, and has made its appearance in the bookstalls of Holland. Besides the regular editions, there is a de luxe edition, bound in leather, and printed on old Dutch paper. The special volumes are numbered, and are autographed by Mengelberg. The author is now in Europe, at work on a second book, which is likely to appear in Holland before it is published in America.



THE KEDROFF QUARTET

and students of the Practice Cottage of the Berry Schools, Rome, Ga., where the quartet were entertained during their recent Southern tour, shortly before they sailed for Europe. The Russian vocal ensemble, which has just concluded a successful American season, will return next January for a farewell tour taking them across the entire country and ending late in April. Their first New York recital of the season is scheduled for January 9.



VERA NETTE,

well known voice teacher and member of the faculty of the New York College of Music, who gave a pupils' recital party at her studio on May 3. Among the artist-pupils who sang were Caroline Edwards and Winifred Welton, sopranos, and Al Eagelson and Guy Moore, tenors, the latter at present singing with the Shubert production, Student Prince, on the road, and having made the trip from Philadelphia especially for the musicale. William Cowdrey was the accompanist. Miss Nette will teach at the New York College of Music and at her Broadway studio during the summer.

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ROCHESTER, N. Y.—For four nights the Eastman Theater was crowded with interested listeners at the tenth anniversary musical festival conducted by the Eastman School of Music. The school received its first class just ten years ago, although the building was not entirely completed. Chris-

contemporary American composition, to indicate what has been done in the way of developing talent at the school, and to suggest



DR. HOWARD HANSON

Director of the Eastman School of Music

tian Singing, the famous Norwegian composer, was director, having come to Rochester at the special persuasion of George Eastman. The school was not formally dedicated until May, 1922, but it came officially into existence in 1921, establishing the date commemorated at the festival.

History thus passed in review on the four nights of the festival. Dr. Howard Hanson, its director since 1924, was the guiding mind behind it. His purpose was to present a festival that should lay constant emphasis on American music and the serious side of

Chicago North Shore Festival Proves Outstanding Achievement

Music Lovers Flock to Evanston for Gala Concerts—An Artistic and Financial Success—Excellent Programs Presented, and Musical Director Stock, Dean Lutkin, Noted Soloists, Choruses and Orchestra Share in the Enthusiastic Reception

EVANSTON, ILL.—The twenty-third Chicago North Shore Music Festival, which took place at the Northwestern University Gymnasium in Evanston, Ill., beginning May 18 and concluding May 23, was a great artistic and financial success. Give the public what they want and they will respond by buying tickets. In good or bad times the results are the same; people want the best and when they get it, they turn out en masse.

Before going into details about the various concerts, we want to state that many were unable to obtain tickets for the first concert. This no doubt was due to the debut in these parts of that sensational singer, Lily Pons. On the second night, too, many were unable to attend, the house having been sold out days before the appearance of Paderewski. To the management, therefore, and to Henry E. Voegeli, the business manager, in particular, we address words of praise for their understanding of the public's pulse and desires. Then, too, we want to extend our thanks and compliments to Frederick Stock, the new musical director of the festival, as, if all the soloists were stars of first magnitude, he and his Chicago Symphony Orchestra shone brilliantly throughout the festival, which was neither impaired by rain nor storm and lived up to its exalted position as one of the most interesting festivals to be heard in this country.

FIRST CONCERT

An expectant audience thronged the vast

the direction in which education will be pointed in the future.

Eminent musical personages came to Rochester from all parts of the country, in-
(Continued on page 14)

Curtis Institute Dean Resigns

Grace H. Spofford, Dean of the Curtis Institute of Music since its founding in 1924, has resigned to undertake active work in the field of radio education. She will spend some time in the study of this new work which she believes holds wide promise. Miss Spofford is a native of Haverhill, Mass., and a graduate of Smith College. She then studied piano at the Peabody Conservatory

of Music in Baltimore, and became instructor in piano there in 1913. She was assistant supervisor of piano practice teaching at Peabody, and secretary of the school from 1917 to 1924, when she organized the office of Dean in the newly established Curtis Institute of Music.

Among her many activities, Miss Spofford has been music critic of the Baltimore American and Sun, joint author with Elizabeth Coulson of A Guide for Beginners in Piano Playing, published by the Boston Music Company; has given many recitals and lectures on music, and for two years was city chairman of the Republican Women's Club of Baltimore.

Rosa Ponselle in Transatlantic Opera

Opera will be broadcast from across the Atlantic over the WABC-Columbia network a second time, Monday, June 1, when Rosa Ponselle, American-born prima donna, will be heard from 3 to 3:45 P. M., EDT, in La Forza del Destino, by Verdi. The performance will be on the stage of the Royal Opera House, Covent Garden, London, from which portions of Magic Flute were broadcast in America on May 13.

Since her Covent Garden debut in 1929, Miss Ponselle has been one of the outstanding attractions of the London opera season, and has appeared there three years in succession.

Bilotti Scores in Berlin

BERLIN (By cable).—Bilotti proved a sensation before a crowded house on May 20. The public was most enthusiastic. W.

TO FULFILL ENGAGEMENTS ABROAD THIS SUMMER



RUDOLF LAUBENTHAL,

for the past eight years leading Wagnerian tenor of the Metropolitan Opera Company, who sailed for Europe last month. Mr. Laubenthal will return in October to open his ninth Metropolitan season by singing the leading tenor role in the American premiere of Schwanda. During the past season Mr. Laubenthal appeared in every performance for which he was scheduled—thirty in number. This summer the tenor will sing at the Munich Festival and at Bayreuth; make his annual appearances at Covent Garden, London; tour on the continent; and, in September, give his annual Berlin recital and fulfill other Berlin engagements.

Westchester County Festival Attracts Enthusiastic Throngs

Interesting Choral Works Heard With Orchestra Under Albert Stoessel's Direction—Matzenauer Sings Orpheus—Paderewski and John Charles Thomas Win an Ovation

WHITE PLAINS, N. Y.—The seventh and most ambitious of the annual Westchester County Music Festivals was held at the County Center, May 20, 22 and 23. The festival opened with a performance of Gluck's Orpheus, conducted by Albert Stoessel and with Margaret Matzenauer in the title role. Irene Williams was Eurydice and Mary Catherine Akins, Eros. The chorus of 200 and the dance group of eighty were made up of Westchester residents.

The entire performance was one of notable artistry. The scenery and costumes were highly effective, as was the well-drilled dancing of the ensemble. The chorus and orchestra, under Mr. Stoessel's masterly guidance, were all that could be desired. Georges Barrere scored his usual success as solo flutist. Miss Williams displayed purity of tone and excellent phrasing as Eurydice, as did Miss Akins in her briefer role. Mme. Matzenauer brought to her characterization of Orpheus all the wealth of vocal and histrionic ability that is hers. One of most renowned contraltos of the day, Mme. Matzenauer confirms anew her high artistic

standing with every appearance that she makes. There was an audience of 4,000 who enthusiastically applauded the presentation.

At the conclusion of the opera, Mme. Matzenauer drove to New York, the traffic being opened for her by a police escort, to board the Hamburg which sailed at midnight.

SECOND CONCERT

The second concert took place on Friday night and featured Ignace Jan Paderewski as soloist, and the festival chorus of 1,500 and the festival orchestra again under the direction of Albert Stoessel. All seats had been sold for a fortnight and even standing room was not available for many who applied. The audience was more than 7,000.

This appearance was the eightieth and last of Paderewski's seven-month American tour. The renowned Pole offered his own piano concerto in A minor, followed by four Chopin numbers. Responding to the thunderous applause, the pianist granted four encores. Owing to the fact that he was sailing this same evening on the Paris, all
(Continued on page 37)

IN summoning the shades of a past season to bear witness that music is fast becoming a national indulgence, I forgot to mention a few incidents of some importance. A few of us may disagree upon the intensity of entertainment offered by the Beethoven Association, for instance, yet no season is quite complete without these gentle and ascetic seances.

This organization is more sincere, perhaps, in its efforts to spread the lore of music than is Mr. Rothafel and his movie orchestra, although possibly it were fairer to bestow an equal credit for an inspiration identical to both. Artists and ensembles who confer their musical favors upon Beethoven subscribers do so, I understand, without fee or reward of any kind. The student and seasoned musician alike find their programs engrossing. The great unmusical public, were it admitted to these affairs, might gasp too openly in a rarefied atmosphere. In this respect, does Mr. Rothafel achieve his greatest glory. He makes the clerk and truck driver listen—and clamor for more.

I was rather troubled, in this past year, to realize that the Beethoven Association, for all its exemplary works in the cause of pure music, had omitted to bow even casually toward Gustav Mahler or Anton Bruckner. There are items in the literature of each of these unaccountably neglected masters which would have suited admirably the general complexion of these concerts. I know it is the fashion, nowadays, to deplore this inattention to the musical labors of both of these gentlemen, and therefore I should forbear to dwell too literally upon such a cause. Yet there does seem to be a seed of logic in this complaint, one which an organization like the Beethoven Association would do well to remember.

As for Mr. Rothafel, other and more influential smiles have beamed upon him and if there was a mite of shrewd commerce in his sudden concern for music and the unemployed, it may be excused for the wealth of entertainment strewn upon the air, a diffusion of genuine culture which the lay listener, content to dream in a haze of sentimental detachment upon a Sunday morning, fully appreciated. I do not know how much or little the unemployed may have benefited, probably a good deal more than Mr. Rothafel himself can have realized, but it seems to me the effort was a distinct contribution to the musical progress of a season.

Two other undertakings are worthy of record and reflection. The League of Composers has been receiving the elite on those long Sunday afternoons in winter in the somewhat precious bowers of the Art Center. Sometimes the content of these programs repaid such a crossgrained journey, for they were new and worthy of curiosity. Now and again these concerts were merely dull. But the grand climax came, as it does with every spring, in the stage spectacles displayed at the Metropolitan, a vernal orgy which the faddists cherish. This year the usual guiled mould of form flocked in to see—hearing is not a required subject of these gatherings—Prokofiev's somewhat angular and discordant ballet, "Le Pas

PORTENTS and REFLECTIONS

The Spring Fades, the Summer Looms, and Music in New York Merely Moves Outdoors.

By Julian Seaman

d'Acier" and the first American stage version of Stravinsky's oratorio, "Oedipus Rex."

Mr. Leopold Stokowski, of course, always revels in the glory of these moments. Various passive souls, afflicted with radio optimism, listened more or less respectfully a few nights previous, while Mr. Stokowski translated parts of the score on the piano and there was a dress rehearsal, just like any opera premiere, with the soulful head of the Philadelphia Orchestra, sans accent and podium poise, working dutifully in his shirt-sleeves. Other critics have expressed their impressions of the performance itself, which was all that one might have expected. But no one thought to ask the men in the orchestra whether they approved.

Another detail of the current panorama was a presentation of Bach's gigantic Mass in B minor, by the Oratorio Society. Albert Stoessel guided the chorus and orchestra and soloists. Frederic Baer, Irene Williams, Arthur Hackett and Merle Alcock earned distinction as soloists in the colossal work.

One more postlude intrudes upon the waning scene. I refer to the journey and farewell of Ignace Jan Paderewski. He has become to us a beloved emblem, a magnificent relic of a grandly passionate age in which music was an emotion. As I have written again and again, Mr. Paderewski is one of that precious handful who can afford to make mistakes. No one cares that his left hand pounds, that his right fumbles now and then, that he is often weary and his fingers heavy. His playing holds securely the very essence of supreme artistry.

The late Leopold Auer wrote of his first meeting with Paderewski: "When I reached the Conservatoire (Warsaw) I was received by the director and several professors and conducted to the concert hall, where I was made the object of a triumphal reception, in which flowers were much in evidence. When I asked who among the pianists present would accompany me, Kontski (Appollinaire de Kontski) smiled reassuringly, and beckoned to one of the young men who had gathered on the platform. The director in introducing the student of fifteen or sixteen, mentioned his name and stressed the fact that he was exceptionally talented, both as a pianist and as a musician, though I must confess that the boy's name did not convey much to me at the time.

"When I handed him the music I expected to play, he glanced through it with interest, and I then noticed that he had a remarkable head (two eyes which glowed with the most pronounced intelligence, though he said not a word) and a great mane of blond hair which completely framed his face. As a matter of fact, M. de Kontski had not exaggerated my accompanist's merits. The whole program was played as though we had carefully rehearsed it in advance; and after the seance, when I thanked the young man, I asked him to tell me his name, which I forgot as soon as Kontski had mentioned it.

"He replied: 'Jean Paderewski.'"

"I have not forgotten it since, and strange to say, this great master himself has not forgotten that incident of his student days."

And now that another round of melody is past, it is time to peer into the immediate future. The first thing I see is summer music—lots of it and more on the way. Glee clubs are bursting into song all about me and when this rousing echo has subsided, and all the schools and "studios" have commenced in Carnegie and Town halls, the summer will be here in earnest.

There was a time, not so long ago, when mushroom opera was a spring fashion. Elaborate "seasons" were planned and announced, and usually the first performance or two ruined the shoe-string bankroll, since opera always has been a convenient sop to the vanity of mediocre artists and the public learned many years ago to ignore makeshift scenery and so-so music. "Opera for the masses" is still a commendable creed, tested more successfully at the Metropolitan than anywhere else.

This year I heard a performance of "Aida," adorned by the really superlative Amneris of Margaret Matzenauer. Why did the Metropolitan let her go? It is a mystery.

Of course, the focus of interest for New York in summer is the Stadium Concerts. This year the management will depart somewhat from its customary routine. The usual milepost will be evident, probably—Verdi's Requiem, the Denishawns, Beethoven's ninth symphony and so on. But the array of conductors is refreshing—Albert Coates increasingly prominent, Fritz Reiner and the recurrent Willem van Hoogstraten.

I know beforehand that the venerable Adolph Lewisohn will read his customary benediction from the rostrum on the first night; will give a dinner that evening to certain members of the committee, including the Guggenheims, Mrs. Alexander, the Countess Mercati, Mr. Lawrence Gilman, et al.; that Mr. Hoogstraten will appear, in the course of things, wearing a very blue coat above very white trousers. Yet I love it all and wouldn't miss it for the world.

Speaking of summer opera, some of it is quite legitimate in the quality of its performances. I refer, most particularly, to the annual season arranged at Starlight Amusement Park, quite free to any segment of the wandering public so minded to hear and observe it. Of course the management sticks

religiously to a repertoire tried and true, and I quite agree with such a policy. Can you imagine an audience of plebeian souls from the Bronx and kindred corners being imprisoned for a performance of Pelléas et Mélisande? You cannot. Such an audience probably would burn down the Stadium and hold an impromptu Old Home Week on the charred remains.

As a matter of fact, whether you approve of these performances, or whether your sense of the fastidious can hardly stand the strain, you must admit a deal of practical good in the whole impulse of outdoor opera in New York. First of all such an endeavor, whether the Hall of the Pharaohs is reared on the Polo Grounds or the Ducal Palace at Mantua arises from a vacant lot equally fertile, gives a welcome surcease to unoccupied musicians in the summer, a time of greatest need. Again, it arouses a musical response in that part of the general public inspired by its radios or phonographs to see a concrete expression of what it has heard. I believe summer opera, summer music of all kinds, will advance in popularity as the public begins to understand and appreciate, without unnecessary effort, the more romantic forms of musical art. Radio is an adjunct to legitimate music, not an omniscient means of transmission and expression. After all, music is a deliberate art, which has endured many hundreds of years.

I must not forget, in this direction, the remarkable concerts of the Goldman Concert Band. Edwin Franko Goldman is a remarkable person. His concerts, therefore, become extraordinary in the very reflection of his personality. But however casual is this routine which he performs for the free consumption of an uncritical majority, there is an amazing amount of drudgery connected with it. Consider that Mr. Goldman conducts a band, not an orchestra. The "concert" part of its title means merely the addition of a few bass violas. But Mr. Goldman adds and often invents a few instruments to his own liking, and proceeds to interpret purely orchestral scores. I suppose the laity, hearing the transcription and rearrangement of a Bach chorale or a movement from Ein Heldenleben or something else sacred to secluded purlieus in the winter, can scarcely realize the patient, painstaking labor entailed in such a translation. These programs, carefully planned and as carefully performed, do more to foster a universal musical culture than a dozen "lecture courses" or a hundred preachments.

But the Stadium and Mr. Goldman are major events. Many minor enterprises add luster to a musical summer in New York. Radio does its part, an unlisted storehouse of such entertainment; the municipal bands contribute their own beguilements, and some of them aren't half bad; and I must remember to mention a few restaurant orchestras still worth hearing upon lighter subjects. When halls are dim and box offices empty, when songbirds fly to Europe and posters in front of the Metropolitan become cold and formal, move outdoors to the parks and playgrounds. Music, a jade of shifting moods, dances in the moonlight.

THE FUTURE OF AMERICAN CHURCH MUSIC

By Rev. Henry Darlington, D.D.

THE spiritual life of America can never achieve a rounded expression until we are able to create religious music which is artistically valid. It makes no difference whether the American school of church music, when, as, and if it arises, borrows the rhythm of jazz or any other of the so-called modern techniques. The important thing is that it should come into being and that it honestly interprets the speed, mysticism, energy, optimism of American life.

This is not the opinion of a Chauvinist. Music is an international language which leads us directly into the hearts of all people and shows us their fundamental oneness. But I am compelled to point out that composers become international in direct ratio to their nationalism.

Perhaps that statement ought to be expanded in this way: Generally speaking, a composer who is attempting to create in the manner of a foreign school cannot hope to equal the achievements of a man who is indigenous in his methods and ideas. A willingness to accept an imported technique as a permanent medium of expression indicates a lack of intellectual honesty which is not consonant with distinguished accomplishment in any field of endeavor. Moreover, there is some deep harmony which, no doubt, psychologists can explain, between artists and the soil of their native lands.

This relationship is rather baffling, for it applies in the physical, as well as the mental world. I have in mind a discussion that took place in the newspapers last summer in which it was maintained that it was a good thing to go barefoot, because a certain vibrance or earth energy entered directly into the body. I admit that it sounds a little like H. G. Wells, but I also recall that the notion has persisted for some time. The myth of Hercules and Antaeus is definite proof of its antiquity. You will recollect, his work, to the trained musical ear, would

(This article appeared in the May issue of the magazine, Religion. It is a pity that the author did not omit the word "church" from his title. What he says is pertinent to The Future of American Music—all American music, not only in the church but also out of it. The article should be read by composers, teachers, those who give prizes and scholarships, and all others who are interested in the progress of American music.—THE EDITOR.)

perhaps, that these two wrestled and neither had the advantage until Hercules lifted his opponent into the air. Severed from Mother Earth, Antaeus weakened and was overcome. So it is with musicians who are absorbed by abstractions which are commonplace to other nations, but utterly unfitted to home usage.

Now there are, in my opinion, a number of very good reasons why the United States has never produced a Bach or a Tschai-kowsky. These naturally include our youth as a nation, and elements within the church.

I think we can take it for granted that most clergymen have a more rounded education and life experience and a broader field of activities than most church musicians. They are by training literary as well as social, scholarly and public spirited.

The average musician, on the other hand, is a specialist. His work is in the more or less abstract field of sound. He is often a highly sensitive individual absorbed in his art.

Men of these types do not always live together in harmony. It is not difficult for the layman to picture the personal relations which arise between a clergyman of the old school and a musician of the new. A pastor who wishes only the old familiar tunes played in the traditional manner is more often content with mechanical perfection than artistic interpretation. He may feel that his work, to the trained ear, would seem merely sound technique and interpretation.

We must also remember that today we have only the vaguest notion of the musical forms, color and emotional and intellectual

content which would find a place in a wholly American school of music, since we cannot even describe the true nature of contemporary American culture at mental levels below the realm of art. It is none the less fascinating to speculate on the results which musical genius might achieve working on the rich material which the United States affords. We are safe in saying that in its outward seeming the American school must of necessity differ from the European, although there would no doubt be a fundamental spiritual relationship that would establish it in the international field.

I think there is a clear parallel between the artistic life of America and the physiological adaptations that take place in a boy when his voice "changes." Many a youngster is embarrassed by the laughter of his family when at fourteen or fifteen he finds himself speaking in the deep tones of a man at one moment and the thin treble of a child the next. He would receive more sympathy if his relatives understood that the boy has acquired the vocal organism of a man while retaining the muscular control of a child. In the course of a few years his body will become co-ordinated, but in the meantime he is fated to utter strange, mirth-provoking sounds.

American civilization has acquired the mechanical and scientific organism of an adult country. Indeed our resources in these directions are more than adult for they surpass, in certain aspects, the achievements of other nations. It follows, therefore, that

the nerves and spiritual capacities of most people must grow or adapt themselves to meet these new conditions of life. I doubt very much whether this adaptation can be achieved as the result of a conscious purpose or whether time itself will remedy the apparent disparity between our material accomplishments and our individual capacity for deriving happiness from them.

I am frankly out of patience with those esthetic individuals who have only complaint to make of our industrial development. It seems to me that the simple facts of the matter are that we have enlarged immensely the scope of human activity but that we have not yet learned to command it simply because we have not accurately oriented our emotional and intellectual life to the almost boundless horizons revealed by science.

These two problems which render difficult the production of American church music, the personal relation between rector and musician, and the emotional orientation of society, will some day be solved. The former is a matter of administration, the latter of evolution.

I am certain that the personal side in many instances would solve itself if each church would appoint a music committee composed of the most competent musicians in the congregation to whom the organist or choir-master might report. Suggestions emanating from the rector could pass through the hands of this committee which would act as a stimulant and moderator.

The other phase of the problem cannot be solved by any human agency. Suddenly the soil of the United States will produce a group of geniuses who will give us an American church music. When that is accomplished—when we have our own musical and rhythmic metaphor—then the religious expression of the American spirit will, I think, be infinitely enriched and strengthened.

"ATTENTI-O-O-N!"

"Silen-n-nnnnnce!"
"On va tourner!"

A bereted workman, poised like a dancer, holds a clap-signal a few inches from Mengelberg's ear, and the latter visibly braces himself for the sharp snap to come. "Hauteur?" cries the controleur, and after a tremendous buzzing, the loudest voice in the world, apparently, shouts a reply:

"Mille huit-cent trente-neuf!"

The snap of the signal, this time borne unflinchingly by the conductor, seems to cut into our nerves. The workman springs out of camera-line, incredibly agile, and regains his balance with cat-like stepping.

some was canvas and paint; but the effect upon us was such as might be made upon you by finding, at the end of a long journey, that your living-room was waiting for you in the railroad station.

As a special courtesy, I was placed in a chair advantageously, but precariously, wedged between two gigantic lamps, blazing hot and sizzling audibly, a soaring microphone standard, and a fearsome-looking steel

tions of German electricians, and the endless calling of directions in Dutch. Amsterdam is polyglot enough, but Epinay topped it.

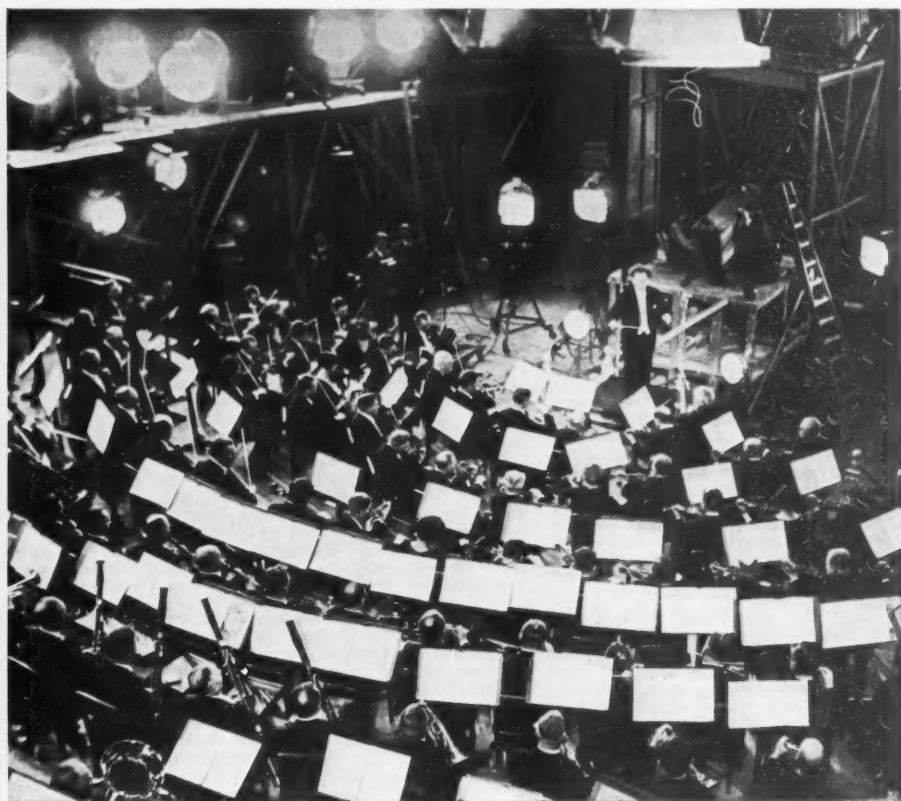
In the midst of this appalling din of voices and apparatus, in a blaze of light so intense that it burned his neck to a bright pink, and in a publicity which would have made a goldfish feel like a hermit, the one idea of Mengelberg was to rehearse every minute

a slab of bread in each left hand, a cup of wine in the right. The studio is a monster shed, built in the grounds of an old French country-place; the May sun warmed the remains of a formal garden, where ancient trees and a sundial astonishingly fronted the new invaders. The birds are not intimidated by the glaring signs of "Silence absolu!" and continue to sing even when the red light hushes every human voice and step. For, we were told, during the red light of recording, the silence rule applies to all outside as well as inside the structure.

We had driven out from Paris in a luxurious little gray car, with springs like feathers; and upon arrival were confronted with mechanical and physical efficiency of

"ON VA TOURNER!"

By Edna Richolson Solitt



Two Interesting Views of the Making of Willem Mengelberg's Sound Film, at Epinay, France, on May 1, 1931

A very fine concert performance by the Concertgebouw Orchestra under Mengelberg is under way, in conditions assuredly never dreamed of by the composer. For there is something new under the sun: it is the sound-film of Mengelberg just completed at Epinay, under Franco-Dutch auspices. And it is likely to remain new for some time, if for no other reason than the one voiced in an awe-struck tone by a Vienna correspondent. "A million francs a minute!" was his estimate; and not so far off at that.

It was not possible to transport an entire sound-film studio to the Concertgebouw, so this, in effigy, was brought to France. The sensation upon entering that vast studio and finding the familiar stage in its midst is not likely to be forgotten by any of us. Some of it was good firm boarding, and

contraption four inches from my back. Endless rubber tubing coiled in every direction; a few feet away powerful switches flashed on and off; the intolerable light of seven hundred and fifty thousand candle power burned the very air, it seemed. I was desperately afraid, dazzled, and shaken, but would not resign my privilege. As the various sections of film were completed, the chair was wafted about like a magic carpet; there is always some small, safe nook.

The babel in that studio, between silent periods, was something not to be believed without hearing. The makeup man, who dusted the orchestra players with powder, paying special attention to noses and bald spots, was a Russian, and his torrential comments to his assistant mixed with the yells of French mechanics, the bawling ques-

ture that the machines were not actually turning. Making a trumpet of his hands, he yelled to the various players, forgetful of everything on earth except how to make perfection more perfect. Between reels a chair was handed up to him on the podium, but instead of resting, he worked at this impromptu rehearsing. When the novelty had worn off the call for silence, he would continue to add instructions and cautions until the actual snap of the signal. From wherever I sat, the familiar voice, in urgent Dutch, was the dominant note of the tumult. It was the most impressive thing in Epinay. Mechanisms and excitements come and pass; for the artist, it is his work alone which is enduring and important.

During the pauses the whole company rushed for the open air, and strolled about,

the most developed sort. Really, it is hard to understand why the average American insists upon assuming that machinery is an American specialty. If any people can surpass the French, it is the Germans; if any can surpass them, it is the Swiss, whose uses of electricity are a never-ceasing marvel to me.

Whether this film will realize our expectations, will repay the vast expenditure and effort, is yet to be learned. We shall soon know; the sheets, clipped, fitted, and adjusted, are due in Amsterdam in a fortnight. In any case, some interesting symphonic history has been made, some experience gained. And, in spite of some hardship, we all had a wonderful time. And as the Dutch say, that is "beetje wat!"

PARIS (Epinay), May 2.

A QUESTION OF WHOLESALE "CHROMATICUSSING"

By Earle G. Killeen

DR. FREDERICK STOCK, eminent conductor of the Chicago Symphony Orchestra, recently commented upon the improvement of the performing standards of young pianists and violinists, and the lack of improvement among singers. This opinion from so high an authority has aroused but little interest; no champion has come to the defense of the youthful singer. Perhaps we are hardened, or discouraged over the musical status of the singer, or, perhaps, we are interested in beautiful voices instead of singers.

Any person in close touch with the problems of musical education must agree with Dr. Stock's pronouncement. The problem as I see it is this: give a pianist, a violinist, and a singer four years' training, and the pianist and violinist will become better musicians than the singer. This is not a theoretical case. In every city, in and out of conservatories, it is happening. To urge that inferior musical talent sings, and superior musical talent plays does not answer the question raised, even though the possession of a beautiful voice is often confused with musical talent.

I once asked Dr. Seashore why violinists possess a better sense of pitch than singers, and he replied that the persons with a better sense of pitch study violin. However true this assertion may be, there comes to mind

[The following article, expressing the personal viewpoint of the well known professor of music at the University of Minnesota in Minneapolis, may or may not coincide with the ideas of others. At least it is a subject of interest to all musicians and the writer's remarks present food for thought.—The Editor.]

another possible answer that is worth thinking about.

The voice teachers of to-day are high priests of beautiful tone. There are many cults and there are many creeds, but no priesthood ever held before it the salvation of the world with any more seriousness than these devotees of tone hold their calling. I say this in all sincerity. A student to them is a disciple of tone, another in quest of vocal beauty. I have asked many teachers who are responsible for the musical advancement of the student, and invariably they disclaim any responsibility. There is not time enough to teach tone, breathing and song in the short half hour at their disposal,—and, unquestionably there is truth in this claim. However, the disturbing question remains unanswered.

Ask a piano teacher who is responsible for the musical advancement of his students. Piano teachers have creeds also, creeds about fingers and wrists, but they have a creed about musicianship, as have those who write piano studies. From the first lesson the progress of the piano student is musical

as well as technical; the nature of the instrument demands it. Keys are learned, tonality is absorbed, relationships are acquired,—advancement insures something of these.

The singer produces pitch unconsciously. He starts with a tremendous advantage over the pianist and violinist, but this asset becomes a liability because we singing teachers with our tone development in mind immediately begin chromaticussing.

All singing teachers can be said to be chromaticussers.

Sneak into the halls of any studio building or conservatory and you will hear the chromatic orgy known as a voice lesson. Perhaps G is being sustained, then comes A flat, then A. Perhaps an arpeggio D, F sharp, A, D is being sung, then follows E flat, G, B flat and E flat. The mind of the student is on the kind of tone he is singing, not on the music which he reproduces unconsciously. The tragedy of chromaticussing is that the student remains unconscious of the music. He does not learn keys, nor tonality, nor yet does he absorb relationships.

He gains a better tone, a higher range, a more intelligible enunciation, but he cannot hold a church position.

Even a cursory examination of the singer's problem emphasizes the necessity of teaching him to be eye-minded, and stresses the importance of making him sensitive to tonality and relationships. Chromaticussing will never even touch the fringe of these problems, and yet, on we go in quest of the perfect tone. Every singer should be saturated with diatonic exercises until key tonality, and then key relationships, are familiar. There is not a single vocal necessity for the semitone raising and lowering of isolated exercises,—I mean those short, unrelated bits upon which so much of the studio practice is based. It is possible for singing teachers to teach music as well as tone; it is highly desirable to teach music while teaching tone.

The voice teacher cannot dodge his responsibility by having the student study piano to gain musicianship. There is a current idea that singing has something to do with music, and a keener appreciation of musical values might prove desirable in tonal growth. Young singers cannot think in the pitch language, nor will they be able so to do until this wholesale chromaticussing stops.

We are not lowering the flag if we make the voice lesson also a music lesson.

Rossini's Cenerentola Revived at Berlin Municipal Opera

New Arrangement Pleases—Coolidge Festival Work Has
Berlin Premiere—Several Beethoven Programs—Gertrude
Wieder Notable Among American Recitalists

BERLIN.—An almost forgotten opera by Rossini, known to our grandfathers as Cenerentola (Cinderella), was the latest successful revival at the Municipal Opera. Some time ago this work was revived in Munich, in a clever and effective arrangement by Hugo Köhr, one of the conductors of the Munich Opera, and it has since been given all over Germany.

This new arrangement changes the chief part, which Rossini wrote for a coloratura contralto, into a soprano. Köhr has re-written the part in the higher range, has orchestrated a few of the arias, and in fact polished up the entire score, with complete success.

The opera is now played under the original name of Angelina, and belongs to the same family as The Barber of Seville, having been written only one year later, and showing a striking similarity in its music. Musically, Angelina is hardly inferior to The Barber, but the plot is much weaker, though it is still an excellent specimen of Italian opera buffa.

The performance was notable for Lotte Schöne's charming and vocally exquisite portrayal of Angelina; and Gerhardt Hüsch, as the servant, showed a cultivated voice and considerable dramatic skill. Eduard Kandl's comic talent, so often proved, once again illuminated his impersonation of the ambitious and malicious stepfather. The other singers were mediocre. Robert F. Denzler conducted in musicianly manner, without, however, reaching great heights. The scenery, designed by Gustav Vargo, was unattractive, and showed rather too clearly that economy had to be observed.

KLEMPERER LEAVES FOR SOUTH AMERICA

Though the Kroll Opera has now definitely lost the support of the state, discussions are going on whether some other means may not be discovered to keep the opera house alive as a separate entity, apart from the State Opera. These discussions have not yet been terminated, and no definite result can, therefore, be announced at this time. In the meantime, however, Otto Klemperer, who has been the central figure in everything connected with the Kroll Opera in the combat of the past exciting months, left the field of action for six months, and has departed for South America, where he will conduct German opera.

Klemperer's last Berlin concert with his opera orchestra was the signal for loud and enthusiastic demonstrations from the audience; demonstrations showing the great esteem which Klemperer enjoys here.

COOLIDGE FESTIVAL WORK RECEIVES BERLIN PREMIERE

Of special interest at this concert was the first hearing of Hindemith's new concerto for piano, brass instruments and harp, played for the first time in America, at the Coolidge Festival in 1930. Hindemith con-

tinues in this concerto in the same vein as his previous similar pieces written for violin, viola, cello, organ, etc. The term "concerto" must be understood in the sense of the old concerto grosso, as Vivaldi, Corelli, Handel and Bach treated it, not in the more modern sense of the word. Consequently the piano part, though difficult enough to play, is not meant as a brilliant solo for a virtuoso, but rather as an elaborate obbligato part in a symphonic composition.

In regard to the musical ideas Hindemith does not surprise experienced listeners, inasmuch as this concerto is a direct continuation of Hindemith's already familiar manner. But this latest addition to Hindemith's numerous and unequal concertos is one of the best. Novel and even charming sound effects are produced by the combination of the two harps with the piano, and in its lively parts the concerto sounds very jolly indeed. A pianist like Gieseking and a conductor of Klemperer's rank cannot fail to make this score sound effective.

Beethoven's ninth symphony received a powerful interpretation, Klemperer's first performance of this work in Berlin making a deep impression.

CZERWONKY APPLAUDED IN FAREWELL CONCERT

Beethoven also was the composer chosen by Dr. Kunwald for his final concert of the season. The Egmont Overture and the Eroica symphony were conducted by him with masterly clearness and precision, and deep understanding. Richard Czerwonky, from Chicago, who has become quite a familiar figure in Berlin concert halls this season, by his numerous appearances as violinist, conductor and composer, made his farewell appearance on this occasion before his return to America. He earned much applause for his technically finished and musicianly playing of the Beethoven concerto, interpolating his own effective cadenzas.

Another Beethoven program, conducted by Dr. Heinz Unger, is worth mentioning here, not only on account of Dr. Unger's highly commendable work, but also because the orchestra was made up entirely of unemployed musicians. For the past few months this unique new orchestra has repeatedly given proof of its serious aims. On this occasion no less a soloist than Adolf Busch participated in the concert, playing the Beethoven violin concerto, not only admirably, but also without demanding a fee, thus giving a good example of practical charity.

EGON PETRI SHINES

A symphony concert conducted by Nicolai van der Pals from Helsingfors, Finland, had its climax in the magnificent piano playing of Egon Petri, who had chosen Bach's D minor concerto in Busoni's version and Liszt's Totentanz. Soon America will have

a chance of hearing this eminent artist, for next season he makes his first American tour. In Europe he has been known for about twenty-five years as one of the most powerful exponents of pianistic art. The conductor gave his best in a four-part Legend from one of Rimsky-Korsakoff's operas, music full of that characteristic rhythm and rich coloring which evidently served as a model for Stravinsky's first ballet scores.

NEW CHORAL WORKS OF INTEREST

At the last concert of the Singakademie chorus, Professor George Schumann introduced a new choral composition of high value, Otto Besch's Advent Cantata. At the Königsberg Festival last year this cantata aroused considerable interest and is now heard in many German cities. Besch does not surprise the listeners with experimental music of the latest stamp, but rather convinces them with the sound and excellent workmanship of his music.

Heinrich Kaminski's 69th Psalm was heard in a new version: a very elaborate composition of neo-Bachian stamp, written with a pathetic prolixity admired by quite a number of people. Mendelssohn's Walpurgisnacht at the end of the program made manifest, however, the difference between a natural inventive power, and an artificial striving after high-strung and pompous expressiveness.

AMERICANS IN RECITAL

Quite a number of young Americans have given recitals in the past few weeks. Robert Steel is known and esteemed here since his successful debut last season. In his recent song and aria recital he gave equal evidence of vocal excellence and musical culture. George Mecholson also showed unusual vocal capacity and thorough schooling. He was especially successful in a group of old English songs and compositions by Deems Taylor, Cecil Forsyth, Coleridge-Taylor and Frank Bridge.

Gertrude Wieder's recital made us acquainted with a mature artist in full possession of manifold gifts. A beautiful, well-cultivated voice, and intellectual as well as emotional powers make her singing unusually impressive. She had the valuable assistance of Coenraad V. Bos at the piano.

Under the auspices of the Mary Wigman School in Berlin, Marion Kerby and John J. Niles of New York, gave a recital of negro songs. We have heard a good many of these spirituals from American singers,

NEW FRENCH BALLET TO HAVE CHICAGO PREMIERE

PARIS.—A new ballet for children entitled Cinderella will have its world premiere in Chicago next fall. It is the work of Marcel Delannoy, the French composer. A. K.

and also from negro singers these last years. What Kerby and Niles gave us, however, differed considerably from all former recitals, inasmuch as there was no intention of vocal polish, which must inevitably diminish the primitive originality of this music. Kerby and Niles have not particularly beautiful voices, but they gave the genuine and unadulterated impression of how the colored people of the south sing among themselves, without any dressing up to suit the taste of the white public.

Margaret Reed Dooley is gifted with an agreeable voice, lacking as yet, however, in flexibility and variety of coloring. The effect made by her singing might have been increased, if she had chosen another group at the commencement, instead of the difficult and ungrateful Beethoven songs.

Several young American pianists made their debut. Rachelle Shubow from Boston is a technically proficient and musically gifted player. Dorothy English and Robert O'Connor also played with technical skill and musical insight.

SZIGETI IN TWO PROGRAMS

Joseph Szigeti, in two concerts, again gave proof of his masterly art, his pure, enchanting tone and his intellectual grasp of the great masterpieces. He played the Brahms concerto in a symphony concert of the Bruckner Society, conducted by Dr. F. N. Gatz. His second appearance took place in the beautiful rococo concert hall of the little castle of Monbijou, so wonderfully fit for the music of the old masters. A Mozart divertimento and Bach's D minor concerto for violin, exquisitely played by Szigeti, made up the program.

Claudio Arrau, one of the most excellent and successful younger pianists, played, in his last recital, a new sonata by E. W. Sternberg, a serious and impressive piece in the modern idiom. HUGO LEICHTENTRITT.

Frankfort Encourages Modern Composer

New Operas Well Received—Schönberg Much in Evidence
During the Season—Well-Known Guest Conductors
With the Museum Society

FRANKFORT-ON-MAIN.—Modern music has been much encouraged in Frankfort during the past season. The Opera House, which has had more support from the public than in previous years, gave excellent productions of Mahoganny by Brecht, and, more recently Alban Berg's Wozzeck. Fragments of this work were heard in Frankfort in 1924, before they were given anywhere else, and it has since been heard in America.

Dr. Wilhelm Steinberg conducted the difficult score with authority, and a high level of excellence was maintained by Jean Stern in the title role, Erna Reeka as Marie, and Otto Fanger, who is well-known for his Tristan and Siegfried, as the brutal Tambour Major.

But the moderns do not receive the undivided attention of Frankfort's Opera House. Verdi's little-known work, Simone Boccanegra was given a successful revival with the excellent baritone Jean Stern as Simone.

NEW ORCHESTRAL WORKS

Concerts at the Opera House have introduced many new works to Frankfort, among them Kodaly's Hary Janos Suite, an effective piece of work; Bela Bartok played his own piano concerto with orchestra, gaining much applause; Debussy's Martyrdom of Saint Sebastian and Schönberg's early symphony, Pelleas and Melisande, were also conducted by Wilhelm Steinberg.

SCHÖNBERG MUCH IN EVIDENCE

Schönberg's music was a feature of the past season. Added to the Pelleas and Melisande symphony already mentioned, the Frankfort Orchestral Society played Schönberg's new orchestral variations, op. 31, under the personal direction of the composer, who also gave a radio lecture in the new Broadcasting Hall, assisted by the orchestra. Performances of his songs, "Hanging Gardens," were given by the Modern Studio Society, and on another occasion Elsie C. Kraus played all his piano works.

STRAVINSKY AND KRENEK

A new ballet by Igor Stravinsky, Le Baiser de la Fee, was introduced with much success by Hans Rosband with his symphony orchestra—reactionary music, as was also

his Capriccio for piano and orchestra, played with the composer as soloist.

Ernst Krenek's Recollections of Travels in the Austrian Alps, sung by Hilda Crevenna, showed a total departure from the atonality usually adopted by this composer.

GUEST CONDUCTORS

The Museum Society, with the Opera Orchestra, played under distinguished guest conductors all season. Bruno Walter's magnificent performance of Bruckner's fifth symphony was memorable in these concerts, at which Hans Pfitzner, Hermann Abendroth, Felix Weingartner and Clemens Krauss also appeared.

Negotiations were on foot for the appointment of the Norwegian conductor, Issay Dobrowen, as permanent conductor, but in the meantime he has been carried off to San Francisco. At one of his concerts Gaspar Cassado, noted cellist, made a great success as soloist.

A NEW QUARTET'S SUCCESS

The newly-formed Amar Quartet (Messrs. Amar, Caspar, Kraak and Franck) gave a sold-out series of five concerts. Especially noteworthy were the artistic performances of Schönberg's quartet with soprano voice, and the quintet of Jarnach.

Walter Gieseking and Eduard Erdmann gave an interesting recital for two pianos, playing works by Max Reger, Debussy and Stravinsky in perfect style.

Solo recitalists were many, the most successful being the violinists, Erika Morini and Nathan Milstein, the charming American singer, Ruth Welsh, and Audray Roslyn, a gifted pianist. HERMANN LISMAN.

GREECE TO HAVE A NATIONAL OPERA

ATHENS.—The Greek Government has signed a decree creating a National Opera in Athens. To provide the necessary funds a new tax will be levied. A. C.

THE WAY THEY DO IT IN FRANKFORT



THE SCENE OF THE MURDER IN ALBAN BERG'S GREAT OPERA, WOZZECK, as seen in the Frankfort a-M. production, the performance of which in Philadelphia caused such a sensation. The scenic artist in Frankfort was Ludwig Seivert, and the stage director Dr. Herbert Graf who visited America last year in connection with the staging in Frankfort of the Antheil-Erskine Helen of Troy. Comparison of this scene with the Philadelphia setting is of interest. (Hirsch photo)

Strauss Says Farewell to Vienna Opera

Guesting Arrangement Ended and Not Renewed—Giesecking Plays New Concerto—La Argentina Conquers Viennese—Milstein's Triumphant Return

VIENNA.—Richard Strauss has said farewell to the Vienna Opera, not merely for the season, but forever,—for all one knows. In any case it is for a long period, unless present signs fail. With a performance of Mozart's Idomeneo, in the new Strauss-Wallerstein version, the eminent composer conducted the last of his hundred contractual guest engagements at the Staatsoper.

The contract was unusual, not to say unique. By virtue of a special law passed by the Austrian Parliament, Strauss became the owner of the house built for him in the beautiful ex-Imperial Belvedere Park, and of the ground on which it stands, in exchange for certain considerations and one hundred guest performances at the Staatsoper, to be conducted within five years.

The term of that contract is now up; Strauss has fulfilled his part, and his palatial dwelling in Vienna has passed into his complete possession. No step has been taken by either party toward an arrangement for the future, so far as the Staatsoper is concerned. Strauss himself has announced that he expects to remain at his Alpine home in Garmisch for the coming winter to finish his next opera, Arabella. Thus, unless something unexpected turns up, Strauss and Vienna will not see each other again, except for a few days in the summer, for some time to come.

FINANCES VERSUS ART

Not a little emotion has been caused in Vienna's musical circles by the fact that no effort has been made by the Staatsoper to hold Strauss. There are, as always, two sides to the question. The presence of an artist like Strauss means, of course, an artistic asset and inspiration that cannot be overestimated. Financially speaking, however, Strauss' guest appearances have been a heavy ballast to the Staatsoper in late years.

Strangely enough, while Strauss drew sold-out houses for his orchestral appearances with the Philharmonic and the Tonkünstler, his operatic performances were among the most poorly attended of the year. The question therefore arose whether the Vienna Opera could afford the luxury of so famous a conductor. The bureaucratic budget-makers evidently decided in the negative.

GOOD BYE—OR AU REVOIR?

Strauss' farewell saw the accustomed small audience, but one which made up in enthusiasm for what it lacked in numbers. There were endless ovations for the great man, no small share of which came from the orchestra. The performance itself, though it lacked the inspiring presence of Elisabeth Schumann in the role of Ilia, was well rounded and dignified, Maria Németh again evoking salvos of applause in the part of Ismene.

Strauss himself responded to the plaudits with his accustomed outward calm yet not without visible emotion. Those close to him know definitely that his heart was heavy at this farewell from the Vienna opera, which he loves most among all opera houses, and the Vienna public, which is dear to his heart. Strauss' leaving is a hard blow to Vienna, sweetened only by latest confidential rumors to the effect that he will return at least for one performance of Ariadne, during the festival weeks in June.

GIESECKING PLAYS NEW MARX CONCERTO

Leopold Reichwein's concerts at the Konzertverein are always interesting for their program, and for the introduction of appealing novelties. The one of the last concert was Josef Marx' new piano concerto, which Walter Giesecking, that avowed exponent of Marx' music, played with all his well known and long appreciated artistry. The concerto is entitled Roman Castles, and is in three movements of which each bears a suggestive sub-title (Villa Hadriana, Tusculum,

and Frascati). Marx, ex-rector of Austria's High School for Music is with all his knowledge and craftsmanship a man who may be relied upon never to be dry. Even when writing a piano concerto, his bigness of vision and vividness of fancy tempt him to stray from the path of absolute music, and to follow a more or less admitted "program." In this piece he gives himself up freely to the temptations of Italian color; he is frankly melodious and always brilliant and effective.

Rudolf Nilius has risked the experiment of making an orchestral setting—for strings only, to be sure—of Bach's Chaconne. He has added polyphony and harmonizations

phony Orchestra—gave two concerts in April. One was the annual affair annually announced under the unhappy denomination of a monster concert. The monstrous part of it was supposed to be the huge orchestral apparatus which results from the combined efforts of the Philharmonic and the Symphony Orchestra: sixteen basses for example, and no less than fourteen harps. Strauss was the conductor, and his Alpine Symphony, as well as Liszt's Mazeppa, profited from the enormous orchestral apparatus.

The second Bruckner Fund concert was entrusted to Massimo Freccia, a young Italian conductor who has been successful in Paris and elsewhere. He conducted a program which showed the excellent musician. Respighi's Old Dances and Arias, Ravel's Daphnis and Chloe, and Beethoven's seventh symphony showed Freccia to be an excellent young conductor, not a showman but a worker with ideas and ideals, and with an impressive personality. The soloist of the occasion, Tamara Kay (otherwise known as Ethel Mackay Morgan), a pianist from the U. S. A., effected her Viennese debut with a performance of Tchaikowsky's B flat

European Music Festivals in 1931

(Provisional List)

June

June-July 3.....London.....Covent Garden Opera Season
June 14-17.....Cologne.....100th Nether-Rhenish Music Festival
June 16-17.....Bad Homburg.....English Music Festival
June 20-25.....Würzburg.....10th Mozart Festival
June (2nd half).....Ratisbon.....Church Music Congress
June-August.....Vienna.....Mozart Celebrations (175th Birthday Anniversary)
June 29-Sept 12.....Stratford-on-Avon.....Shakespeare Summer Festival

July

July 6-9.....Bad Homburg.....American Music Week
July 12-18.....Arnheim, Holland.....Music and Dance Week
July 18-Aug. 25.....Munich.....Munich Opera Festival
July 20-28.....Oxford and London.....9th Festival of the International Society for Contemporary Music
July 21-Aug. 19.....Bayreuth.....Wagner Festspiele
July 25-Sept. 6.....Milan.....Opera and Concert Festival
July 26-Aug. 6.....Zoppot.....Forest Operatic Festival
July 23-Aug. 30.....Salzburg.....Salzburg Festival
July 20-Aug. 1.....Haslemere (England).....Festival of Old Chamber Music
July 27-Sept. 2.....Mondsee, Austria.....Historic Chamber Music Festival by the Roth Quartet

August

Aug. 3-8.....Lausanne.....2nd Anglo-American Music Conference
Aug. 3-8.....Bangor (Wales).....Welsh National Eisteddfod

September

September.....Vienna.....2nd International Bruckner Festival
Sept. 6-11.....Gloucester (England).....Three Choirs Festival
Sept. 8-13.....Bad Ems.....Mozart Festival Week

October

Oct. 7-10.....Leeds, England.....Triennial Music Festival

in the manner of a transcription, and it is saying much to state that the new piece thus created is truly Bachian in style. Nilius conducted the first performance at one of the Oratorio Society's subscription concerts, and in the same program provided an excellent accompaniment for the soloist, Guy Marriner, young New Zealand pianist, who played Beethoven's Emperor Concerto in brilliant and fine style.

A NEW ITALIAN CONDUCTOR

The Bruckner Foundation—the pension fund for the members of the Vienna Sym-

minor concerto in which she displayed pianistic talents and a decidedly personal conception of her music.

LA ARGENTINA

Almost the last of all European capitals to see Argentina, Vienna took the dancemimic at once to its heart. A huge crowd, representative of the city's artistic and social set as completely as it is hardly ever rallied except at Staatsoper premieres, filled the Grosser Konzerthaus Saal up to the roof, attentively awaiting the exhibition of Argentinian

(Continued on page 21)

BASLE FESTIVAL OPENS AUSPICIOUSLY

BASLE, SWITZERLAND.—The Mozart Festival here was inaugurated with an impressive ceremony in the Martinskirche. The Basle Bach Choir and Orchestral Society performed the Litany in E flat (K. 243), the Mass in C (K. 337), and the Ave Verum, and addresses were delivered by Dr. Merian, of Basle, and Dr. Benz, of Heidelberg.

An excellent performance of Il Seraglio was given at the State Theater in the evening before a crowded audience which included many American visitors. M.

Coates' New Symphony Has English Premiere

Albert Coates' new Lancelot symphony, which received its world premiere at the Stadium concerts in New York last August, was heard for the first time in England recently under the auspices of the B.B.C.

Played by the B.B.C. orchestra, conducted by the composer, this new symphony made an excellent impression upon its hearers. Herbert Hughes, principal critic of The Daily Telegraph, described it as follows: "In this new work, based on the immortal story of Lancelot and Guinevere, he has given us the first real glimpse of his talent as a composer of a big-scale work. To identify the inherited traits of his Russian blood is easy; his contact with the school of Rimsky-Korsakov is obvious; but the merging of that inheritance and that influence with the English part of him presents something not quite paralleled among our own composers of to-day. My own first impression of this work in its completed form, is that it marks Coates out as a composer we cannot afford to ignore. It has form, drama, and dignified poetic speech." This impression was received by other reviewers, who wrote in similar vein, and the work was warmly received. J. H.

English Composers Well Represented at Next Three Choirs' Festival

LONDON.—The well-known Three Choirs' Festival, which will take place this year at Gloucester from September 8 to September 11, comprises a program in which British composers are well to the fore.

Among the important new works to be given are the following: Choral Fantasia by Gustav Holst; an oratorio by Robin Milford, entitled A Prophet in the Land, in which Keith Falkner will be the baritone soloist; and an arrangement of Bach's Fugue à la Gigue, made and conducted by Holst. Other works, on a large scale, to be heard at the festival are Elgar's Dream of Gerontius and his violin concerto, played by Albert Sammons; Holst's Hymn of Jesus; Vaughan Williams' piece for violin and orchestra, The Lark Ascending and his ballet suite, Job; Herbert Howells' song cycle, In Green Ways, sung by Isobel Baillie; Sinfonia, by R. O. Morris, conducted by Arthur Bliss; and old favorites in the Elijah, the Messiah and Brahms' Requiem.

A chamber music concert will be given by the Kutcher String Quartet, and the London Symphony Orchestra has been engaged to play throughout the festival, as it will at the Leeds Festival a month later. J. H.

American Music at the Ecole Normale

Clarence Cameron White, who is now living on a scholarship in Paris, has sent the MUSICAL COURIER a program of the concerts given, May 29, at the Ecole Normale de Musique by the Sinsheimer Quartet, on which three American works were listed: Mr. White's new string quartet on Negro themes, dedicated to Mr. Sinsheimer; Two Impressions by Isidore Freed, also dedicated to Mr. Sinsheimer (both of these played for the first time from manuscript), and Ernest Bloch's quintet for piano and strings.

DAME CLARA BUTT SUFFERS INJURY

LONDON.—The sad news that Dame Clara Butt, the great contralto, will never be able to stand on a concert platform again comes from Durban, South Africa, where Dame Clara recently arrived from Australia. Some time ago she suffered an injury to her back, the effects of which were exaggerated by her recent Eastern tour. She now is obliged to be seated in a chair while singing, even when actually on the concert platform. J. H.

FOREIGN NEWS IN BRIEF

Regular Concerts in Antwerp Throughout the Summer

ANTWERP.—For the forty-second season well-known Belgian choral societies and orchestras will take part in the regular series of Thursday and Sunday concerts to be given throughout the summer (May 24 to September 15) at the grand Palace in Antwerp. K. J.

New Work by American Composer

GENEVA.—An enthusiastic reception greeted The Haunted Mill, a romantic composition by the American composer, Templeton Strong, which was given two performances by the Orchestre de la Suisse Romande recently, under the baton of Ernest Ansermet. The work is written for chorus, soprano solo and orchestra. G. P.

Wozzeck to Have Belgian Premiere

BRUSSELS.—Alban Berg's opera, Wozzeck, recently given its American premiere in Philadelphia, will be heard for the first time in Belgium next December, when it will be one of the most important features of the coming season at La Monnaie. K. J.

Successful German Premiere of Czech Opera

BERLIN.—A decided success was gained by the opera, The Brothers Karamasoff,

by the Czech composer Otakar Jeremias, at its recent German premiere at Augsburg. The opera, which was created in 1928 in Prague, was conducted by Paul Frankenburg. K.

Opera Chorus Presentation to Conductor

LONDON.—"To Sir Thomas Beecham from members of the Carl Rosa chorus in appreciation of his action in engaging them for the Russian season at the Lyceum Theater, May to June, 1931," ran the inscription of a case of batons, presented to Sir Thomas at one of the rehearsals for his season of Russian opera.

When the Carl Rosa Opera Company was obliged to disband a few weeks ago it was feared that a foreign chorus might be imported for the Russian season, but Sir Thomas intervened, and the English chorus was engaged for the productions which he is conducting at the Lyceum Theater. J. H.

American Artists at Bad-Homburg Festival

BERLIN.—Of unusual interest is the program announced for the American Music Week to take place at Bad-Homburg, Germany, from July 6 to 9, under the presidency of the American Ambassador, Frederic M.

(Continued on page 21)

HOW THEY ARE PAID IN GERMANY

BERLIN.—It is interesting to note the rate of the salaries paid in State opera theaters in Germany to well-known conductors. Fritz Busch is reported to receive \$15,000 a year for being music director of the Dresden Opera; Otto Klemperer, who has recently been in litigation against the State on the closing of the Kroll Opera, receives \$11,000; and Hermann Scherchen, of the Koenigsberg Opera and Orchestra, is paid \$9,500. K. M.

A DISRESPECTFUL LITTLE DICTIONARY

By Eugenio Di Pirani

"Ridendo castigat mores"

ACCOMPANIMENT.—The art to confuse a singer or an instrumentalist, by playing too quickly or too slowly, so that he is compelled to catch up with the accompanist, if the latter is going too fast, or again to slow down and drag the tempo, if the accompanist is lagging. If the soloist does not conform, a battle ensues that is continued until either the soloist or the accompanist gives in. Another special art of the accompanist is to give his score so much dynamic emphasis that the soloist becomes hardly audible. This may be of great service to



EUGENIO DI PIRANI,
Pianist, Instructor, Litterateur

singers who are afflicted with hoarseness or who are not quite sure of their loyalty to the pitch. On the other hand, if the accompanist is a bad reader, it may be advisable for him to play very softly. The wrong notes will be very much improved by inaudibility.

BERCEUSE.—Is supposed to be a cradle song. The writer changed his mind in this respect, after hearing a "Cradle Song" performed by a symphonic orchestra numbering one hundred or more musicians. Imagine the baby lulled to sleep by such a redoubtable armada capable of arousing the dead in their graves, or to duplicate the feat of Joshua before the walls of Jericho. The sight of that number of masculine professors substituting the tender mother in rocking the crib of her little one, is a very lovely picture.

CLASSICS.—Generally speaking, bores, to most persons. Announce at a party of ordinarily refined and well educated people the performance of a Beethoven sonata or a Bach fugue and notice the reaction. Some surreptitiously exit at once. Others humbly resign themselves to the ordeal. Several mutter profane words.

CRITICS.—Johannes Brahms, whom I asked once, as we came out of the Vienna Opera house (where the premiere of a new opera had taken place), what he thought of the opera, answered in his abrupt way: "Thank God I am not paid for having an opinion." The professional critic cannot get away so easily. He must have an opinion, he must write something.

COMPOSER.—One of the most lamentable beings in existence, especially if his genius is inclined to refinement and depth. Does he follow the dictates of his heart, his works will be returned by the publisher with the remark, "Very meritorious and valuable indeed, but, unfortunately, unmarketable." On the other hand, if he forces himself to go against his nature, his work will be a failure, for lack of sincerity. One must be born to vulgarity.

DUMB PIANO.—A device for training pianists to become automata, with an eminent technic and nothing else. Constant practicing on a dumb instrument does not develop feeling for the delicate differences of tone values. Even simple exercises require great variety of touches, varied intensity of dynamics in crescendo, diminuendo, etc., and attention to sound effects. Music without sound is like a Robot without soul.

JAZZ.—Music, as well as all other arts, is now afflicted with a sort of intoxication. In the search after something new, the limits of beauty have been transgressed. Striving to create new tone combinations, harmonies have become intolerably cacophonous. With the abuse of percussion instruments accents have become violent, brutal. With the help of the saxophone, caterwauling, blatant animal sounds have been obtained. Rhythmical distortions, convulsive syncopations, have been effected. This repulsive concoction is served under the name of "jazz," and unfortunately many seem to relish that kind of food. It is true, one finds the same excrescences in painting, in sculpture, in architecture, in poetry. Distorted faces made of angular geometric figures; the beautiful human body deformed into monstrous shapes; buildings so high that one breaks one's neck looking at them from the street below; verses that, like the music, are deprived of rhythm and symmetry; all that, and more, can be seen and heard everywhere.

KEY.—In modern music, with its vagaries and continuous changing of tonality, the use of a fixed key has become superfluous. Modern composers recognize no boundaries whatever. The same tonality is seldom maintained long. Some of them use the key signature only as an amiable concession. The time, also, is constantly changed. Measure bars, too, have become obsolete. Chromatic and diatonic scales are no more sufficient for the ultra-moderns. The whole-tone and lately the quarter-tone scale have been evolved. The possibilities of the latter cannot be adequately described. A piano tuned after this system sounded (to the writer) like an instrument out of tune. But one

never can tell to what absurdities human ears may be trained.

MELODY.—A basic ingredient of musical composition to be found in abundance in the creations of the classic and especially in the master works of the Italian school. Although some hyper-modern highbrows are inclined to look upon that charming element with a supercilious condescension, the fact remains that just the beauty of those melodies has given their creators a reward of immortality. Interpreters, critics, listeners, enjoy and adore them, and in consequence, whenever their works are performed, the house is sold out. Modern composers, with few exceptions, shun such vulgar ingredients. They revel in discords, ugly bizarreries, freaky innovations, with the result that singers detest them, critics do not love them either, audiences beat a hasty retreat at their appearance and concert halls and opera houses are full of vacant seats.

PRIMA DONNA and DIVA.—Appellations that turn the head of any feminine singer who is not possessed of common sense and strength of character. These so lavishly and indiscriminately applied designations may soon convince a vain artist that she is not only the "first woman" of the opera company, but, as far as beauty, elegance and artistic prominence are concerned, the first woman of the land. And verily one cannot entirely blame her for the high appraisal of her own importance. The various roles of fascinating, almost supernatural creatures, she is called to impersonate, of ideal beings who see knights, kings, heroes at their feet, ready to sacrifice social position, throne, everything they possess for a smile from the diva's rosy lips, elicit in her the belief that she is the roles she sings and acts. Vain-glory has become her second nature.

PROGRAM MUSIC.—An amiable way to get the listener acquainted with the meaning of the composition. The program tells you all the wonderful things the music is supposed to describe, gorgeous pictures of nature, supernatural visions, philosophical dissertations upon death, immortality, and other transcendental problems, and pretends thus to give to the listener, besides the pure musical enjoyment, the added satisfaction of verifying the concordance of the music with the program. But, try to omit the information given in the program and leave it to the musically educated to guess what the music is supposed to depict, and you would be surprised at the discrepancy between your own story and the listener's explanation. You may have meant to describe the "Wild Chase" and he would perhaps interpret it as the flowing of the brook. You meant to picture a "Heavenly Vision" with angels appearing in the middle of a rainbow, and the listener promptly construes it as the sweet strains of a nightingale. The more elaborate and detailed the program, the more "mistaken identities" may result. I will admit that a poetic plot may act as an inspirational stimulus for the composer, but in the majority of cases, it should be left to the listener to find out the meaning of the music. Many an unpleasant surprise would then be avoided.

RADIO.—A most marvellous invention that allows one to listen to the voice of the President of the U. S., of the Pope, of the King of England and of all the most illustrious persons in the world, as well as to the concerts of the most prominent orchestras,

FOLLOWING FATHER'S FOOTSTEPS



"LARRY" BERUMEN

son of Mr. and Mrs. Ernesto Berumen, gives early evidence of becoming an accomplished equestrian. No doubt he will follow in the footsteps of his parents and become an accomplished pianist as well.

of the most famous virtuosi, while sitting in a commodious chair in one's room, smoking a pipe, knitting, reading, or sleeping. The only trouble is that, when one is deeply interested listening to the broadcasting, the salesmen destroy your illusions by informing you that you can buy the best toothpaste, the most intriguing underthings, the healthiest cigarettes, and what not. Fortunately, however, the salesmen do not reckon with the prompt silencing of the panegyrics through a twist of the dial.

However, an ill wind that bloweth no man good. If the radio makes itself objectionable through obtrusive advertising, the plagued listener will return from passive to active musical study and engage himself as formerly, in singing and playing, deriving therefrom a far greater satisfaction. So, dear music teacher, by all means, encourage radio advertising. They are playing into your own hands!

Gescheidt Artists in Songs and Opera Excerpts

An invited company filled the Gescheidt Salons to overflowing on May 6, attentively listening to a program of vocal solos, ensemble numbers, and operatic scenes. The Oriana Quartet, young women singers, consists of Mary Aitken, Margaret Sherman, Marion Cox and Louise Temple. They first sang Polish Folksongs, arranged by Stuart Ross (accompanist of the evening), and later Watts, Brahms and Old Irish songs with fine unity and expression; the incidental solos were well sung by Misses Sherman and Cox. Mary Hopple's splendid contralto voice was especially effective in the joyous interpretation of Awakening. Earl Weatherford's poise and resonant tenor tones were fine in Liszt and Grieg songs. Mary Aitken sang exquisitely Poldowski's L'Heure Exquise, with a clear and ringing high A in Stuart Ross' Maytime; she shared the recall with the composer. Foster Miller's bass-baritone voice was deeply expressive in Ruhe, Meine Seele (Strauss), light and appropriate in Il Neige, with fine climax in The Sea Gypsy (Head).

Scenes from operas made up Part II of the program, Miss Gescheidt giving a vivid description of each scene. Mary Hopple sang Fides' cavatina and air from The Prophet; with Foster Miller she shared the Samson and Delilah duet (Saint-Saëns), O God Dagon. Miss Hopple, Helen Harbourn (soprano) and Svea Wikstrom (soprano) united in the card-scene from Carmen. Misses Aitken and Hopple, Messrs. Weatherford and Miller sang some of the important scenes from Romeo and Juliet, including the waltz-song; the aria, L'amour, oui; the duet, Dieu, qui fis l'homage; and the closing chamber scene.

Comment on these opera scenes would but repeat previous remarks, adding however that the singers showed entire familiarity with their parts, and appreciation of the dramatic element; accordingly, fine nuances and appropriate action emphasized the interpretations, giving increased pleasure to the listeners. The entire evening was an artistic, well planned exhibition of high class singing, to which Mr. Ross, accompanist, contributed an important share. Miss Gescheidt was the recipient of general felicitations, for the evening echoed her principles as vocal instructor.

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Over one hundred appearances in major roles in European Opera Houses are being followed by some important American successes.

Mr. Christian made a profound and charming impression by his artistic work, his fine baritone will no doubt become one of the outstanding voices of the country.—*News Leader, Richmond, Virginia.*

Harrison Christian, baritone, thrilled his audience with the dramatic prologue from "Pagliacci," and followed with a group of English songs that won new applause and indicated the reason for his operatic successes in Europe.—*Times Dispatch, Richmond, Virginia.*

Sang a difficult and exacting program with beauty, finish and facility. His response to encores virtually doubled his scheduled numbers and demonstrated the artist's ability to sing brilliantly and continuously without evidence of fatigue exceptional programs like that of last evening.—*News, Lynchburg, Virginia.*

He has a splendid voice of exceptional power, and sang always with skill and thorough musician-ship. His audience stamped and yelled "bis," "bis" and Cristiani was forced to repeat the Prologue.—*Secolo di Milano.*

Arrigo Cristiani has a voice of the finest qualities, and his singing was thrilling to hear.—*Popolo di Milano.*

He was by far the outstanding artist of the evening and after his aria the applause stopped the show.—*Il Piccolo della Sera, Trieste.*

His singing was glorious, and he was the recipient of many curtain calls throughout the evening, giving several encores by demand. To a voice of power, sweetness, and great range, he adds excellent acting and a personality that holds the public.—*Il Gazzettino di Venezia.*

Mr. Christian's voice is of heroic mold. He sang with manly vigor, negotiating well the long and flamboyant passages, at the same time disclosing fine breath control and commendable phrasing.—*N. Y. American.*

His voice is surprisingly good, lyrical in timbre—there is much depth to his range. Excellence of English diction is to be commended.—*N. Y. Morning Telegraph.*

Possesses a voice remarkable in breadth and volume in the caliber of which excellent work has been done. In the middle voice, especially in the mezzo-voice, the most remarkable results are shown. The singer adds temperament and personality.—*New York Staats-Zeitung.*

Exclusive Management:

Wm. C. Gassner
(The Concert Guild)
Steinway Hall,
New York

February 24, 1931

Mr. William C. Gassner
Steinway Hall
113 West 57th Street
New York City

Dear Mr. Gassner:

May I take this opportunity to express my appreciation of the very excellent artistry of Harrison Christian, who appeared in January at the concert of the Musicians Club of which I am the president.

It was the general consensus of opinion that Mr. Christian not only displayed a fine natural voice, but rendered his numbers with musician-ship and interpretative ability. I congratulate you on having such a fine young American artist under your management, and I anticipate a fine career for him.

Very sincerely yours,

Henry Hadley



FESTIVAL OF CHORAL MUSIC, AT MECHANICS HALL, WORCESTER, MASS., MAY 5, 1931, UNDER THE DIRECTION OF JOHN FINLEY WILLIAMSON.

WILLIAMSON'S ACTIVE CHOIR PROPAGANDA

The Westminister Choir with its eminent conductor, John Finley Williamson, has been on tour for several months, and, in addition to giving concerts, has conducted some notable festivals, with several to come in the near future. On March 18, at a convention of the Nebraska State Music Teachers' Association, the choirs of Nebraska assembled at Lincoln, giving choral festival numbers with 1,500 voices.

On April 17 a great festival was organized by J. A. Evanson at the North Central High School at Des Moines, Iowa, the choristers coming from ten states. Among the notables present were Fred Smith of Milwaukee, president of the North Central Supervisors' Association; J. E. Maddy, and Frank Wal-

ler, conductor of the Milwaukee Symphony Orchestra. On May 5 there was a Westminister Choir Festival at Worcester, Mass.; this concert was given at Mechanics Hall, organized and sponsored by the Worcester unit of the Federation of Women's Church Associations. Twenty-four choirs were represented, being united in the singing of a cappella choruses under the direction of Dr. Williamson.

On June 1, at the General Presbyterian Assembly of Pittsburgh, a Westminister Choir Festival will be held, and on June 7 at the home of Mrs. H. E. Talbott of Dayton, a choir of 500 singers will be heard. All of this precedes the great Talbott Festival to be given at Ithaca in June.

National Orchestral Association Ends Season

The National Orchestral Association has terminated its season under the direction of Leon Barzin. This, although it has a different name, is the same organization as was conducted so successfully for a number of years by Chalmers Clifton. Upon his resignation from the directorship it became necessary to reorganize the orchestra. The former patronage had been withdrawn, and entirely new arrangements had to be made. This was successfully accomplished by Franklin Robinson, administrative director of the association, so it is understood.

A leaflet giving statistics of the season just terminated has been printed and distributed among those interested. From it one learns that seventy-seven rehearsals were held during the season. Fifty-one symphonic compositions were studied and a number were played at the concerts. Twelve American works have been read at rehearsals for the benefit of the composers and for the purpose of selecting manuscript works to be played at the concerts. Eight concerts were given at Carnegie Hall, with an attendance of nearly 13,000. Press criticism has been generally favorable. Mr. Barzin, so this pamphlet says—and with this every critic must heartily agree—has proved to be a magnetic conductor, infusing vitality and enthusiasm into the interpretation of the orchestral works played.

Twelve students were enrolled in the conductors' class, and were given individual instruction by Mr. Barzin. Each of these students has been allowed to conduct an over-

ture and part of a symphony with a practice orchestra. Nearly 150 classes of interpretative oral theory have been given by Franklin Robinson. These classes have been attended by 2,312 students.

For next season the musical director has determined to raise the standard of musicianship of the students; only exceptionally equipped students will be accepted. He has further decided not to graduate any student from the association until such student is ready to appear for audition before a conductor of any of the professional orchestras of the country. It is believed that, as a result of this, only a very few students will qualify for graduation each season. The musical director has decided to allot scholarships through the training orchestra to the most capable student in each section. They will win these posts by competitive auditions which will occur at the end of each season.

Eight concerts will be given next season, seven in the afternoon and one in the evening. They begin January 27 and end March 1st. At the concerts of the association next season appearance will be arranged for at least two young soloists.

Student and Professional Ticket Service to Continue

The Student and Professional Concert Ticket Service of New York will continue during the music season of 1931-32. The services of this organization are available to registered members only, a nominal fee being charged to cover cost of mailing and box office service. Members are entitled to the purchase of concert tickets at reduced

rates whenever possible; free admission to concerts when this privilege is made available by managements affiliated with the Student and Professional Service; the best available seats for all concerts; and a weekly bulletin announcing the entertainments for which reduced rates and free admissions can be had. Renewals and applications can be made on week days between nine and five o'clock and on Saturday between nine and one o'clock at the Steinway Building.

Carlotta King Hailed in Opera in Canada

Carlotta King, soprano, made her operatic debut as Manon with the French-Italian

favorable, the Montreal Herald declaring that Miss King possesses a voice of the most sweetened charm and a wealth of acting ability which many a straight player might envy.

Miss King repeated her triumph in the role of Marguerite in Ottawa and Quebec. In the latter city Miss King received an ovation after her singing of the Jewel Song. After the performance a hundred students of Laval University gathered at the opera house, crying, "Viva la Carlotta!" They marched back stage to receive Miss King and, still cheering, escorted her to her car. After the closing performance of Manon Miss King was presented on the stage with a bouquet from the students, following a speech from their leader. This was but one of many tributes from admirers who remembered the soprano on the screen in The Desert Song and were happy to welcome her in person.



CARLOTTA KING

Opera Company, April 6, in Montreal, and was acclaimed by an enthusiastic audience. Newspaper criticisms were also uniformly

Opera Programs at Curtis Institute

Three programs made up of excerpts from the operas *Butterfly*, *Aida*, *Lohengrin*, *Martha*, *Pagliacci*, the *Marriage of Figaro*, *Faust*, *Cavalleria Rusticana*, the *Bartered Bride* and *Carmen* were recently given by students of the Curtis Institute of Music, Philadelphia. Those appearing were: pupils of Harriet van Emden—Selma Amansky, Kathryn Dean, Paceli Diamond, Inez Gorman and Ira Petina; pupils of Queena Mario—Natalie Bodanskaya, Mildred Cable, Ruth Gordon, Henriette Horle and Genia Wilkomirsky; of Horatio Connell—Rose Bampton, Florence Irons, Alfred de Long, Albert Mahler, Eugene Ramey and Walter Vassar; of Emilio de Gogorza—Agnes Davis, Carol Deis, Benjamin Grobani, Benjamin De Loache, Abrasha Robofsky and Fiorenzo Tasso; of Wilhelm Von Wymetal, Jr.—Marie Edel, Marie Buddy, Edwina Eustis, Helen Jepson and Elsa Meiskey.

Miss Buddy has been engaged by the Chicago Opera Company for next season. Mr. Mahler will make his debut with the Cincinnati Zoo Opera this summer.

Radio Reproducing System Installed in Toronto Studio of T. A. Carboni

The latest up-to-date innovation in the T. A. Carboni studio is a special equipment designed for singers in order that they may learn how to broadcast the voice successfully. This studio, which has come so much to the fore through the immense success which Maestro Carboni's artist-pupils have obtained singing over the radio, especially in the various operatic broadcasts from Montreal sponsored by the CNR and the CPR, gave him the idea of beginning a school especially for singers who are desirous of becoming successful broadcasting artists.

Maestro Carboni recognizes the fact that the broadcasting studio demands a technic peculiar to itself. Therefore he has had installed a sound producing system consisting of the usual two Bulten broadcasting microphone and amplifier, whereby a singer can listen to his own voice when singing into the microphone as it will be received in the average radio set, enabling him to test and ascertain accurately the volume, quality, emission, pronunciation, resonance, and tone of his voice.

It is well known that many concert artists are not a success when broadcasting, this being due to the fact that a certain amount of latitude is allowed to the singer in diction so as to bring out the better qualities in tone production, besides which a certain amount of metallic tone which is the carrying power in a voice, is developed in all trained singers, but which in the majority of cases acts harshly on the diaphragm of the microphone

and which in turn is transmitted to the radio audience.

It naturally follows that this metallic tone must be softened down for the purpose of radio broadcasting, and again diction must also be corrected and clarity and distinct enunciation be made a feature so that all vocal sounds will act smoothly on the diaphragm of the microphone.

This can only be obtained by practise before that instrument, and it is for this reason this equipment is of the greatest utility to a radio singer, who in the presence of the singing teacher can hear his own performance as it comes over the air and thus be able to have all his defects corrected under the teacher's expert supervision and receive the benefit of his advice and experience. Unfortunately these defects, even in the finest voices, stand out when broadcasting and spoil many an otherwise good performance. It is certain that after taking the necessary lessons it will be easy to obtain satisfactory results. Maestro Carboni, therefore, has rendered an immense service to many singers in installing such an equipment.

Lessons given in radio broadcasting are quite independent of the vocal lessons given to his students, and it is not necessary to belong to the studio in order to learn the art of broadcasting. Experienced and professional singers who do not belong to the studio may take advantage of these lessons in order to become expert broadcasting artists. These lessons are given by appointment only.

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RICHARD CZERWONKY

AFTER a year in Europe, concertizing, as well as teaching, Mr. Czerwonky returns to Chicago to resume his work at Bush Conservatory. His success as soloist and guest conductor with the Berlin Symphony Orchestra, four appearances, is acclaimed by the press. In one of these concerts his new concerto received its first hearing and proved a valuable addition to the violin literature. He brings with him from Europe a class of students who will continue their studies here. For more detailed information as to rates and appointments, write

M. C. HOWARD

839 North Dearborn Street
CHICAGO

Eastman School Festival

(Continued from page 5)

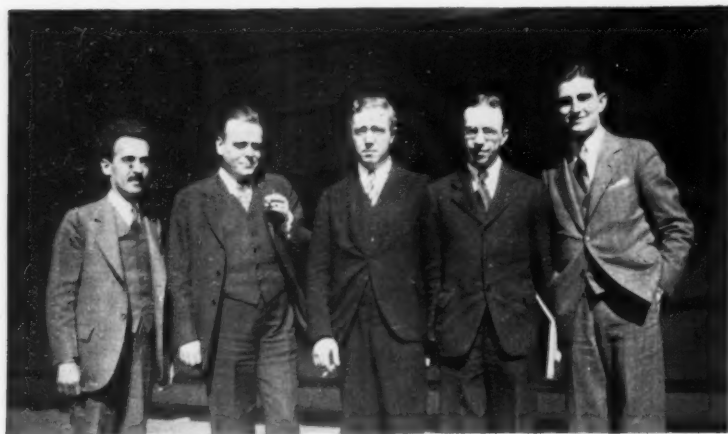
cluding music writers for the newspapers and musical journals of New York, Boston and Philadelphia. Composers whose music was played in the course of the festival were present.

The climax came on the final night, with a first performance of a work for ballet and orchestra, *Sahdji*, by William Grant Still, well known Negro composer, whose symphonic poem, *Darker America*, was a discovery of an early American Composers Concert and has since been published by the Eastman School. On the same program was a new lyric drama, *The Marriage of Aude*, with music by Bernard Rogers, of the Eastman School faculty, and with libretto by Charles Rodda. The program was heard by

costumes were by Mrs. Alice Couch. Principal parts were taken by LeRoy Morlock, Robert Stone, Edward Van Niel, Santina Leone, Pascal DeSurra, Clair Kramer, William Cupp, Nathan Emanuel, Frank Baker, John Priebe, Wilbur Schafer.

The first night of the festival was devoted to the Eastman School Orchestra and the Eastman School Chorus, with Dr. Hanson, Samuel Belov and Herman H. Genhart as conductors. The program included Dr. Hanson's most recent symphony, *The Romantic*, and his *Lament for Beowulf*, for chorus and orchestra, and works by Daniel Gregory Mason, David Stanley Smith and Herbert Elwell.

The second program was given in Kil-



JOSEPH LITTAU AND A GROUP OF COMPOSERS AT THE EASTMAN SCHOOL MUSIC FESTIVAL

(Left to right) Joseph Littau, conductor of the Omaha Symphony Orchestra; Edward Royce, member of the faculty; Leo Sowerby; Herbert Inch, winner of this year's Prix de Rome, holder of the first Fellowship in Music granted by the University of Rochester, and a graduate of the Eastman School of Music and a member of its faculty, and Anthony Donato, a student at the School, a member of the Hochschule String Quartet and of the Rochester Philharmonic and Eastman School orchestras.

an audience that packed the theater, with many standing.

It was generally agreed that Mr. Still has done an important piece of work with *Sahdji*, which is based on a legend of an African tribe, with story told in pantomime by the dancers, and with interpolations by a chorus. The scenario was written by Richard Bruce and Alain Locke. For the Rochester performance, Thelma Biracree, Rochester professional dancer and teacher, recruited a company of local dancers, while she herself took the principal part as *Sahdji*, favorite wife of the African chieftain. Others in principal parts were William Wing, Nathan Emanuel, Martin Vogt and Eugene Loewenthal.

In *The Marriage of Aude*, Mr. Rogers has departed from usual operatic form and has told his story mainly through dramatic text, with a very elaborate instrumental background. While exceptional vocal skill is required, there are no definite arias in the usual sense, but the characters speak through a sort of recitative, or perhaps through ejaculations pitched to the key of the instrumentation. The chief musical interest thus lies in the orchestra, which was conducted by Emanuel Balaban of the Eastman School faculty. There was no denying that the effect of the work came strangely to the audience. The general verdict was that the music is more effective than the presentation of the dramatic interest.

The opera was presented by selected students from the school. The dramatic direction was done by Nicholas Konraty, the scenic director was Clarence Hall and the

bourne Hall and was devoted to chamber music. The Eastman School Little Symphony, conducted by Karl Van Hoesen, the Hochschule Quartet of the Eastman School and the Eastman School Woodwind Quintet played a program that included works by Albert Stoessel, Anthony Donato, Leo Sowerby, Herbert Inch, Mark Wessel and Ernest Bloch.

The third night's concert was the twenty-second in the series of Eastman School American Composers Concerts, the program consisting of works that have been played before at these concerts and were considered worthy of publication by the School. The numbers were the *Rip Van Winkle* overture of the late George W. Chadwick; *Medieval Poem for Organ and Orchestra* by Leo Sowerby with the composer at the organ; a symphonic poem, *Far Ocean*, by Edward Royce, of the Eastman School faculty; the Symphony No. 1 of Randall Thompson, latest winner of the Guggenheim Fellowship and a personal friend of Dr. Hanson, to whom the symphony is dedicated, and a *Divertimento* by Bernard Wagenaar, well known composer, now of New York.

In an editorial resumé of the Eastman School's history, the Rochester Democrat and chronicle, said in part: "In the ten years that have sped by with incredible haste, the Eastman School has had a variety of musical adventures. There have been important changes in its teaching staff. Its present director, Dr. Hanson, was acquired after experiments with older musicians bringing European reputations. The radio and the talking moving pictures have grown to prom-

inence since the school was opened, and both have made important changes in the musical field.

"Recollections of ten years must include the interesting experiment with the American Opera Company, in which young American students were trained expressly for operatic singing: the 'rhythmic motion' productions directed by Rouben Mamoulian, who has since become eminent as a stage and motion picture director; the Eastman Theater dramatic company, recruited for the most part from students at the school, and the classic dancing department of which Martha Graham for a time was in charge.

"Not all of the innovations have been permanently retained, but the history of ten years is decidedly one of growth and increasing national prestige.

"The programs offered this week may be regarded as fulfillment of a pledge made ten years ago and the renewal of that pledge for another period of progress."

F.
[Critical comment upon the new works heard during the festival will appear in next week's issue.—The Editor.]

N. Y. College of Music Recital

Four vocalists, four ensemble numbers and five instrumental soloists made up the May 21 program of the New York College of Music, Hein and Fraemcke, directors, at the Grand Central Palace, New York. This institution has always cultivated ensemble, otherwise concerted music, which again proved an attractive feature of the recital.

A trio for harp, violin and piano, by Pergolesi was well played by Florence Darrow, Marion Seitz and Frances Wagner. Beethoven's string quartet was to have been given by the Palmer sisters, Miss Seitz and Marguerite Buttlemann, but illness prevented. A Mozart string quartet movement was heard, played by Ruth Levinson, Morris Brenner, Miss Seitz and Rose Gordon. Jennie Widerlight (piano) and Miss Seitz (violin) also collaborated in excellent playing of a Nardini sonata, all these ensemble works earning deserved applause.

Elizabeth Dunstan sang *May Morning* very well indeed, and Solomon Frager showed good, firm touch in Bach's C minor fugue. Anthony Parisi, a brilliant young violinist, scored success in a Sarasate piece. Hanna Lefkowitz showed unusual gifts as pianist in Chopin's B flat minor scherzo, playing with splendid verve; she also offered two waltzes and a mazurka (manuscript) by Leslie F. Hickey, composition pupil at the College of Music, which showed him as a composer with something to say. He was introduced to the audience by Secretary Mayer. Charles Novak sang Love's Sorrow with expression, and Isabella Hoffmann's singing of Brahms and Schubert songs was liked. Tessie Rutkowitz displayed unusual talent as composer of a song, *To a Rose*, and of two piano pieces, which she played, receiving well-earned applause. Dorothy Zion, violinist, played the *Symphonic Espagnole* in outstanding manner; it was a splendid performance. Winifred Welton sang with excellent voice.

The annual Commencement Concert is to take place at Town Hall on June 19.

Pennsylvania Symphony Orchestra Closes Season

PHILADELPHIA, PA.—The Pennsylvania Symphony Orchestra closed its first season most auspiciously, May 17, when its fifth concert was presented, with Henry Hadley, conductor of the Manhattan Symphony Orchestra, acting as guest conductor.

The concert opened with the *Carnaval Romain* by Berlioz, well played. Following this came a novelty, *Rhapsodie Javanaise* by Dirk Schaefer, dedicated to Willem Mengelberg. It received its first hearing in Philadelphia at this time and met with approval from the audience. The orchestral suite from De Falla's ballet, *El Amor Brujo*, was finely performed, the members of the orchestra seeming particularly responsive to the splendid conducting of Dr. Hadley. During the intermission, Adolph Hirschberg, president of the Philadelphia branch of the Musicians Union, spoke briefly, asking the continued support of the public, and stating that the orchestra would again be heard next season. This met uproarious applause.

Perhaps the most vital interest of the audience was in Dr. Hadley's Chinese Suite, *Streets of Peking*, which was composed last summer while Dr. Hadley was guest conductor of the Tokio Imperial Orchestra. Borodine's Russian Dances from Prince Igor closed the program.

Dr. Hadley had the orchestra under excellent control at all times, and the men played superbly. M. M. C.

Kathryn Newman Thrills Home Town

R. E. Johnston, manager of Kathryn Newman, young coloratura soprano, received the following telegram from Lester A. Heckard, Wichita lumberman, following her concert in that city on May 16: "Kathryn Newman played to the most enthusiastic audience in

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her home town tonight. Wonderful program. Wonderful voice of exquisite quality. Her stage presence and her charm of manner linked with a pure coloratura of rare quality and flexibility won her audience completely. She was compelled to give encore after encore which she responded to most graciously. I have heard most of the great artists but Miss Newman towers above them all in my mind."

Iturbi Receives Legion of Honor

Iturbi was decorated with the Cross of the Legion of Honor of France on board the S.S. Paris on the evening of May 22 when he sailed for Europe. Paderewski, also sailing on the same boat, made the presentation.

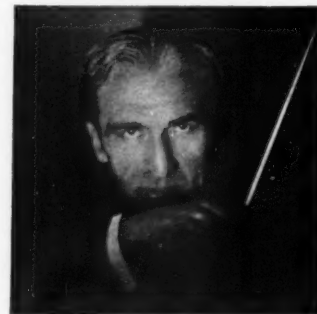
Iturbi has just closed his second American tour of seventy-seven concerts. He is returning next year for another coast to coast tour.

Arthur Hartmann to Concertize

Arthur Hartmann, having fully recovered from his series of illnesses, will concertize from now on under the direction of Betty Tillotson. Between times he will do a limited amount of teaching in New York City, and in Woodstock, N. Y., this summer.

Mr. Hartmann has been absent from the concert field since June, 1929. For five years previously he had played few solo engagements but was actively engaged with the Hartmann String Quartet. While in Paris he was stricken almost on his arrival and taken to a hospital where he underwent a serious operation. Later, enroute to America following his supposed recovery, he stopped off in London only to be stricken the second time and taken to another hospital. Returning to America, he underwent his third major operation in Philadelphia. At times hope for his entire recovery was rather doubtful, but when he met with a railroad accident and escaped with a scratched wrist, Mr. Hartmann came to the conclusion that he was destined to live.

And now, feeling greatly improved, he has decided to play the fiddle again. He has



ARTHUR HARTMANN

put chamber music aside, for the time being, although he says he is very glad to have had the experience and wonderful training (which most instrumentalists should have) especially as Mr. Hartmann is to do some conducting next season.

He has been invited by Mr. Leman to conduct the Women's Orchestra of Philadelphia when his *Idyll* and *Bacchanale* are performed next season. Arthur (Phillips, director of the Advertising Club Singers, has also invited him to lead the chorus in his work for male chorus with soprano solo.

Mr. Hartmann leaves for Woodstock, N. Y., the end of this month for the entire summer, although he may go to the MacDowell Colony in August.

Thomas on Maxwell Hour

John Charles Thomas was heard over the air, May 21, on the Maxwell Hour, Station WJZ. Atmospheric conditions were good, at least in the Manhattan area, and Mr. Thomas' vibrant tones came through with perfection. The baritone's program included numbers by Gounod, Elliott and Gardner; the *Green-Eyed Dragon*, by Charles, and *I Love Life*, by Mana-Zucca.

The Sackbut to Appear Quarterly

Ursula Greville, editor of *The Sackbut* (London) announces that her monthly magazine will in future be published as a quarterly in July, October, January, and April, at 2s. 6d. per issue.

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Stories from the German Opera Houses



"Tosca"

It is unheard of, this art; not even the once most famous interpreter of the "Tosca" role, Maria Labia, offered more, than what we, deeply touched, must be grateful for in the spiritual impression of the great Dusolina Giannini. There is no praise sufficiently high, there is no measure sufficiently great; one must merely bow before an artist favored by the gods, an artist who is enthroned on high, above the comments of any critic; she is a marvel, an inconceivably great marvel. Impressive also is her art of singing. Her soft tones, which fade into tenderness, her burning jealousy, her demoniacal, over-powering emotion. Magnificent! — *Hamburger Correspondent*, April 23, 1931.



"Butterfly"

Dusolina Giannini does not merely sing the role of the Japanese Girl. No, she lives this role. What she unfolds for us on the stage is beyond our criticism. It is an experience that one can never forget. We can hardly describe what it is that moves us so deeply. Whether it is the voice which, with its full dramatic force and impressive soulfulness, penetrates the entire house or her interpretation which one can expect only from this unique woman. — *Hamburger 8 Uhr Abendblatt*, April 29, 1931.



"Cavalleria"

In the gallery of precious and impressive women, the Santuzza of Dusolina Giannini occupies a very important place. We always witness her interpretation of this role with the deepest interest. In her exposition, Miss Giannini reminds one of Duse. Above all, Miss Giannini carries us away by her art of mimicry in which she expresses the entire tragedy of the betrayed love, of jealousy and of despondency, so that one need not understand a word to conceive the entire action of the play. — *Hamburger Fremdenblatt*, April, 9, 1931.



"Aida"

The praise of this extraordinary artist is being sung this season in all forms of art. After her triumph in the concert hall everybody was anxious to see what this adored singer will do in the theatre. Therefore, the Easter Sunday performance at the State Opera House, was not only an artistic event because of Giannini's casting as Aida, but turned out to be a social sensation as well. Dusolina Giannini possesses much more than merely a beautiful voice: she presents a striking figure on the stage; in appearance she is exotically exciting, in performance she is of overwhelming temperament, in singing of the highest culture, she combines the highest form of technique with witchery of a noble organ, — in short her interpretation of Aida belongs to the greatest operatic impressions of a generation. — *Berlin Morgenpost*, April 8, 1931.

Giannini

"The greatest living tragedian of the European opera stage."

—*Hamburger Correspondent*.

"One of the most completely equipped artists of the concert stage today."

—*Berlin Tempo*.

"She radiates something transcendental not easily encompassed in words."

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Ted Shawn Wins Forty-Seven Curtain Calls in Munich

A cable from Germany tells of the enormous success achieved by Ted Shawn at his recital in the Tonhalle, Munich, on May 7, with a capacity audience in attendance and hundreds standing. In all, Mr. Shawn was forced to appear before the curtain forty-seven times.

It will be remembered that Munich was also the scene of Mr. Shawn's great triumph last June, when he created the title role in the dance-drama, *Orpheus*, supported by Margarete Wallmann and a group of thirty German dancers, an event which turned out

"The American dancer, Ted Shawn, who brings with him a very high reputation from the other side, confirmed it here last year in Munich by winning a first place at the Dance Festival conducted by Mary Wigman. He imparts vibrations of glowing strength and health and sets an example of power and independence for the effeminate European stage which is vacillating between the new and traditional styles of dancing. He is undoubtedly working with all his might for a renaissance of the dance in America; he obviously keeps away from



TED SHAWN IN ZURICH

Ted Shawn, the celebrated dancer, looking toward the Stadt Theater, Zurich, where he danced on April 26, and, in the picture at the right the billboard announcing Ted Shawn's recital there. Mr. Shawn made his first appearance in Switzerland in a solo recital at the Stadt Theater, Zurich, on April 25, assisted by Mary Campbell, who was his accompanist on his last American tour. His success was so sensational that he was immediately booked for other engagements in St. Gallen and Berne early in May. His program of numbers familiar to American audiences included: *Osage-Pawnee Dance of Greeting*, *Invocation to the Thunderbird*, *Four Dances based on American Folk Music*, *The Divine Idiot*, *Gnosienne*, *Spear Dance Japonique*, *Dervish* and a group of *Flamenco dances from Spain*.

to be the outstanding performance of the entire Third German Dance Congress. Apropos of this event, Russell McLaughlin commented as follows recently in *The Detroit News*:

"When one beholds him (Ted Shawn) nowadays it is well to remember that, when the great Dance Congress took place in Munich last year, whose feature was to be a tremendous dance-spectacle called *Orpheus*, there was nobody found suitable to create the title-role but an American named Shawn. And this, mark you, in 1930 in a country which is supposed to be the scene of the greatest intellectual renaissance of the dance in modern history. Shawn is an artist whom the older nations are obliged to import, just reversing the usual process."

Following two Berlin performances of *Orpheus*, Mr. Shawn gave three recitals in Switzerland recently, in Zurich, St. Gallen and Berne, his first appearances in that country. So enthusiastic was his reception—the Zurich audience remaining to applaud that a tour of thirty recitals in the as encores every Spanish dance in his repertoire—that a tour of thirty recitals in the principal Swiss cities is now being arranged for next spring at the conclusion of his forthcoming American tour.

Commenting on his program, which included numbers already familiar to his American admirers, the critic of the *Neue Zürcher Zeitung* (Zurich) said:



anything reminiscent of the society dance and the American acrobatic dance with their humorous extravagances. Ted Shawn embodies an emotional impulse of astonishing originality and freshness. An impressive seriousness in the development of the dance and a masterly co-ordination and precision in technique is apparent in every number. He is, of course, successful too in recreating characteristic dance groups of bygone epochs as is shown in the *Dance of the Priest Before the Cretan Snake Goddess*. Pictures from Greek vases are worked into delicately designed studies, severe yet supple, with the greatest precision of movement and form. The series of Spanish *Flamenco* dances, which formed the splendid conclusion of the evening, exhibited a complete command of a given form and its wealth of play-

ful arabesques was conjured up with spirit and superb humor.

"His exotic character dances flash forth the joy and splendor, the glitter, the intoxicated abandon of movement in primal colors. The two Indian dances in strange costumes suggesting the ethnographical, the brilliant fantastic movement of the Japanese *Spear Dance*, and the *Dervish*, — in which he whirled around for minutes at a time, varying the dance figures, over and above the rhythmic play of the serpentine robe, only with arms and hands,—are monuments of artistic achievement."

Following other recital engagements in Paris and London, Mr. Shawn will return to America in June. Together with Ruth St. Denis and the Denishawn Dancers, he will make his fifth appearance with the Philharmonic-Symphony Society Orchestra at the Lewishohn Stadium on August 24, 25 and 26.

Another summer engagement for Miss St. Denis and Mr. Shawn in joint recital, will be two performances at the Mariarden outdoor theater in Peterborough, N. H., on August 3 and 4.

Chamber Music Study Society in Recital

The Chamber Music Study Society, Elna Sherman, director, acquitted itself well in a charming program of eighteenth century composers on May 19 at the Little Theater of the Y. M. C. A. on St. Nicholas Avenue. The Society was founded by Miss Sherman in October, 1930, as a training school in ensemble playing, and has rehearsed regularly at her studio throughout the season.

The Society first appeared on the Buchwald Junior Hour, Station WGBC on March 7, 1931. Two groups of its members won the award for their class in the Junior Contest of the New York Federation of Music Clubs on April 25. They appeared at Town Hall on May 2 on the annual Junior program, when the Society was presented with a silver cup for excellence in ensemble playing. The members of the organization are as follows: Violins—Dorothy Beeley and Ruth Fish; cellos—Marion Noyes and Laci Turkischer; flute—Kimball Plochmann; piano—Alberta Lee, Dorothy Rabinowitz and Bessie Stein.

The Chamber Music Study Society will continue its rehearsals at the New York

A FAVORITE IN THE SOUTH



GRACE KERNS.

lyric soprano who appeared at the recent Virginia Festival at Charlottesville, featuring the songs of well known Virginian composers on her program. One of the best received songs was *April*, by Mrs. J. P. Buchanan.

studio of Miss Sherman, and is looking forward to a busy season during 1931-32. New members will be welcome for training or for professional groups now forming for next season.

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The North Shore Festival

(Continued from page 5)

thunder nor lightning could disconcert the new star, who shone as though the skies were bright and whose imperturbable aplomb would have been a credit to a veteran. To sing before an assemblage whose expectancy demands marvels, is indeed an ordeal; to keep cool while a storm is raging outside, shows absolute confidence in one's self, and this Lily Pons accomplished with the simplicity, the charm that has won her unequalled success wherever she has appeared. Though in all probability she was suffering from a slight cold, she sang superbly, and though to one who had previously heard the brilliant singer, some of her tones were not as clear as they were a few days ago, yet so happy were her listeners after her singing of the Caro Nome that after many recalls she sang the Pamina aria from Mozart's Magic Flute. After this she received another ovation. Later in the evening Miss Pons sang the Bell Song from Delibes' Lakme and here again she triumphed completely, and so prolonged were the plaudits that she had to give a double encore, something worth mentioning here, as at Evanston, the audiences, though responsive and counting in their midst the intelligentsia of Chicago and suburbs, are seldom given to exuberance. That they appreciated Miss Pons as they did tells the story far better than we could in a lengthy report.

Other constellations on the stage made for an auspicious opening of the festival. Long ago we learned that Frederick Stock is as efficient a choral conductor as he is a symphonic director, but he surpassed himself by the manner in which he conducted his huge forces in the Honegger Symphonic Psalm, King David. This composition is not new to Chicagoans, having been sung here under the same conductor by the Cincinnati Festival Chorus not long ago. The Evanston festival chorus did as well as their colleagues from the Queen City, which is high praise indeed.

The soloists, too, were well chosen. Jeannette Vreeland sang with the authority, the fine delivery and clear enunciation that have won her such an enviable position in the oratorio world. May we mention, too, that she looked beautiful to the eye and that her voice charmed the ear. Eleanor Reynolds was in very good form, and she sang the contralto music with telling effect and delivered the text with understanding and persuasion. Dan Gridley, also in superb fettle, revealed his beautiful, clear tenor voice to best advantage. Here is a tenor that Chicago will want to hear often, as the oftener one hears him the more one likes him. Gridley has more than a voice; he possesses profound musical intelligence. Perhaps the most important part in Honegger's King David is that of the narrator. We found Paul Leyssac excellent. He does not read the lines as though they were mere words; his intonation is flawless, his delivery is clear and he tells the story in varied mood. Therefore, he shared first honors in the Honegger presentation.

The program began with the singing of the Bach Cantata, Now Shall the Grace,

and was concluded with Elgar's Pomp and Circumstance March.

SECOND CONCERT

The torrential rain did not keep away music-lovers, who packed the huge auditorium to its last seat, and, as we stated in our opening paragraph, many were unable to obtain admission.

Paderewski was the soloist. Seventy years young, he is still a pianistic giant. This master of the keyboard, who has delighted audiences in this country and elsewhere for more than forty years, is still a supreme artist. In the first part of the program Paderewski played his own Concerto in A minor, and so thrilled were the listeners that they deafened our ears by their tempestuous applause. It would seem puerile at this time to review the work of such an artist. We therefore mention only the reaction of the public, which was the only logical one. Their vociferous plaudits were still in our ears when the same tumultuous reception was accorded the soloist when he later played numbers by Chopin. Personally, we may add, that we like the Paderewski of today perhaps more than the one of yesterday. We do not mean only the pianist, but more so the man, whose manner is always that of the grand seigneur, but in place of that austerity to which he had accustomed us we notice today a sort of paternal benevolence and generosity toward the human race, to which the young Paderewski had only, in our mind, scorn and at times animosity. Today we love Paderewski, while in the past we only admired him.

Paderewski did not run away with all the honors, however. The orchestra, and even more so, its conductor, Stock, shared them. Whenever Stock has a great artist as soloist he is on his toes. It is seldom that Dr. Stock lets himself go completely. He can generally control his enthusiasm, but when that phlegmatic man, in whose veins flows the blood of the genuine artist, the deep musician, the sincere interpreter of the masters, past and modern, he gets one out of his seat, and this without resorting to any cheap tricks as do some of our acrobatic masters of the baton. To those who heard the accompaniment given Paderewski by Stock and the Chicago Symphony Orchestra, our enthusiasm will seem lukewarm, and to those fortunate enough to hear the eminent conductor's interpretation of the Schumann D minor Symphony, our report may seem rather cold and perhaps unfair. To those we say, add all the superlatives you wish; they will all befit the Chicago Symphony Orchestra and its conductor.

Concerts such as the one that we have just reviewed will do more for the cause of music than all the propaganda that may be issued by publicity burdens. The audience was satisfied and satisfied patrons always come back and though we have been called a commercial writer by some of our friends, we still believe that in these days of commercialism art must be closely associated with business, and both the artistic and financial returns of this concert will prove our contention that an audience who pays for its tickets is more exuberant when well satisfied than a house of dead-heads.

THIRD CONCERT

On May 21 the third concert was given, and the miscellaneous program enlisted the services of the Chicago Symphony Orchestra, under Frederick Stock, the festival chorus of six hundred singers, the A Capella Choir under the direction of Dean Lutkin, and four soloists—Florence Austral, soprano; Walter Widdop and Dan Gridley, tenors, and the contralto, Evelyn Elliot.

The concert began with the march and chorus, Hail the Queen, from Goldmark's Queen of Sheba. Then came the piece de resistance, the first presentation of Roussel's 80th Psalm, well played by the orchestra, superbly directed by Dr. Stock and indifferently sung by the choristers. We would like to rhapsodize over Roussel's new work, but unfortunately we are among those who do not relish the cacophonies that seem to be the musical object of ultra-modern composers. We may listen with pleasure to an ultra-modern symphonic work, to a cacophonous quartet, or even to a piano or violin concerto written on the lines that seem best to suit some of our composers, but when it comes to singing we draw the line and object vehemently to such ugly discords as those that are contained in Roussel's 80th Psalm. Then, too, Roussel does not seem to understand the voice. At least, such is our impression, and to ask a chorus repeatedly to soar to high registers is somewhat risky; some of the choristers faltered, and by their discordance they irritated the ear beyond endurance. That Roussel can write exquisite music was made evident in the last ten bars of this composition. There, and there only, in our humble opinion, Roussel showed real inspiration, and it

would seem from this that before concluding his work the gifted composer resolved to leave a good impression. He fairly succeeded, judging from the plaudits that came from every side of the Gymnasium at the end of the lengthy number.

Even though the tenor has a very ungrateful part, Dan Gridley sang his long solo with great beauty of tone, fine phrasing, and that he got so much out of the music speaks volumes for this popular tenor, who was limited at these festivities to the singing of music that does not call for applause but which was so well sung as to win respect as well as admiration.

Then came one of the most popular singers now before the public. Since her sensational debut a few years ago at the Cincinnati festival, Florence Austral's popularity has grown by leaps and bounds, and so enraptured was the public with her singing of the aria, Wie Nahte Mir der Schlummer from Weber's Der Freischutz, that she was recalled no less than eight times to the stage. Yet she refused to give an encore, and right was her determination inasmuch as in the second part of the program she sang several excerpts from Wagner's Götterdämmerung.

The first part of the program was concluded by three choruses sung by the A Capella Choir under the direction of Peter Lutkin. The former musical director and founder of the North Shore Festival may well be pleased with the reception accorded him. As he made his way to his desk, the audience rose to its feet to pay tribute to the veteran conductor. Beautifully sung were Wood's Glory and Honor and Laud; likewise impressively rendered by the choir was Bossi's Hymn to Raphael the Divine. But it was in Lutkin's chorus, The Shepherd, that the audience showed full approbation, demanding an encore, which was granted, and also beautifully sung. We must congratulate not only Dean Lutkin and his A Capella Choir, but especially Evelyn Elliot, a member of the choir, who sang the contralto solo with telling effect. She has a lovely voice, which she uses most artistically.

After the intermission, excerpts from Wagner's Die Götterdämmerung gave another opportunity to hear Florence Austral, who has long been recognized as one of the foremost Wagnerian interpreters and whose singing of the Brünnhilde music was memorable. Happy an opera company that has an Austral in its personnel. She has the voice, the physique, the musical knowledge and the authority demanded of an eminent Wagnerian soprano.

Walter Widdop, who was brought to this country from England expressly to appear at the Cincinnati May Festival, was asked to take part in the festival here, and his singing of the Siegfried music strengthened the deep impression made at his debut in this country. His beautiful and voluminous voice blended well with that of Austral in the scene between Siegfried and Brünnhilde.

As to the orchestra and Conductor Stock, they gave the Wagner music with the virtuosity that has placed the Chicago Symphony Orchestra in the position it occupies in the musical world.

FOURTH CONCERT

The soloist for the Saturday matinee performance was Jeannette Vreeland, who, it will be remembered, sang here last season with great success. The children, like the grown-ups, love to hear her, and she delighted all by singing a number of songs in English. Her songs were chosen to please the youngsters, who, frantically applauded the popular American soprano in such songs as Don't Come in Sir, Please, by Scott, Moon Marketing, by Weaver, Fairy Tales, by Wolff, and Watts' The Little Shepherd's Song.

The children's contribution to the afternoon's entertainment consisted of excerpts from Gilbert and Sullivan operas several folk songs and Fletcher's cantata, The Walrus and the Carpenter. That Evanston is so musical may be due in large measure to the children's choruses, which have performed so well for the past twenty-three years. Those boys and girls that we first saw in the early days are now grown up and the majority of them are today subscribers to the North Shore Festival. They, too, remember the days when they stood on the platform and gave of their best for the pleasure of their elders. For this and for other reasons annually the Saturday matinee programs have brought not only excellent soloists, but the satisfaction of knowing that the school children of Evanston and suburbs are well taught, and to them as well as to their gifted conductor, John W. Beattie, are due words of praise for the manner in which they sang their chorals.

Dr. Stock, who loves children, gives them a treat at these festivities. He, too, knows how to choose from the symphonic literature numbers that will appeal to the keen imagination of his young listeners. Inscribed on this program, therefore, were such numbers as Nicolai's Merry Wives of Windsor Overture, Elgar's Suite, The Wand of

TWO STARS MEET



BARRE HILL AND LILY PONS.

The young baritone of the Chicago Civic Opera Company greeted the celebrated new coloratura of the Metropolitan Opera House upon her arrival in Chicago. The French singer arrived in the Windy City for a guest appearance at the North Shore Music Festival held in Evanston.

Youth, and Johann Strauss' Emperor Waltz. It seems to us that the children found more pleasure in applauding Conductor Stock and their own conductor, Beattie, than in accepting the plaudits of the audience, and by so doing they endeared themselves more with the patrons, many of whom counted at least one singer in the chorus. A very interesting and enjoyable concert.

FIFTH CONCERT

The final concert was on a par with the four previous ones. The soloists were Eleanor Reynolds and Walter Widdop. Dean Lutkin conducted the festival chorus in Parker's Gloria in Excelsis, and the Chicago Symphony under Stock contributed to the enjoyment of the evening, not only playing fine accompaniments but also starring in numbers by Debussy, Bach and Ravel.

The program, which had auspiciously opened with the Bach Prelude and Fugue in E flat major, (transcribed for modern orchestra by Stock) put the audience in a receptive mood for the Sound an Alarm aria from Handel's Judas Maccabaeus, sung by Walter Widdop, who so far had had little opportunity at this festival. That Widdop made every opportunity count was shown by the manner in which he sang the difficult music, and by the reception tendered him by the audience. Here is a singer who is as much at home in oratorio as in opera, and his return to these shores is now assured.

Conductor Stock often honors French composers on his programs, and for that reason he has for several years worn in his buttonhole the red ribbon insignia of the Legion of Honor. His conducting of the Debussy and Ravel music deserves a promotion for Stock in that distinguished order, and from a Chevalier we hope to announce soon that Stock has been made an Officer.

Eleanor Reynolds' contribution to the program came in the Wagner excerpts, and she proved a Wagnerian interpreter of high order. Here is another artist that possesses a rich and lovely voice, deep and mellow in the low register, brilliant in the upper range, knows how to phrase, how to project the words and, by her own personality, to ingratiate herself with the public. Miss Reynolds will be remembered for her work

(Continued on page 41)

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Anton Bilotti to Return to America

Anton Bilotti, well known in America as a piano virtuoso and who has had sensational success in Europe, expects to make



ANTON BILOTTI

a concert tour of the States during the season of 1931-32. Bilotti is a prominent exponent of the modern school of piano virtuosity, and at the same time is a representative interpreter of the classics. On May 15 he played to a sold-out house in Cologne, and five days later he repeated his extraordinary success at Bechstein Hall in Berlin.

Tribute to Gustave L. Becker

"Seventy years young," the Music Teachers and Students Advisory Council issued invitations to a reception-musical, honoring Gustave L. Becker on his birthday, May 22, at Grand Central Palace, New York. President Mrs. Frederic Freemantle of this Council gave a talk, naming the noble ideals and accomplishments of Mr. Becker, and reading congratulatory letters from Walter Damrosch, Josef Hofmann, Henry Hadley, Bruno Huhn, Hugo Grunwald, Rubin Goldmark, Ernest Hutcheson, Steinway & Sons, and others. Spontaneously the audience rose and the old-time German greeting resounded, "Hoch soll er leben." Others concerned in the tribute were Countess Rehbinder (Carrie Bridewell), Mesdames Frederick Haywood, Robert D. Blackman, Irene Langford, and Ralph Stalter.

A program chiefly of music by Becker was performed by Samuel Diamond, blind pianist; Ralph Stalter, tenor; Anna Sasso, Samuel Appelbaum and William Berce, pianist, violinist and cellist, respectively; Alice Ralph Wood (excellent soprano), Johanna Arnold at the piano; Dora Becker-Shaffer, violinist, in a Becker Romanze, showing superb tone and taste; and the closing Gavot in G, played by composer Becker with rhythmic grace. The honored guest of the evening gave his thanks for so much attention, also named those who started him on his career, including Robert Goldbeck, Moszkowski, S. B. Mills, Joseffy, and others. Sigmund Spaeth paid warm tribute, and flowers were given to Mrs. Becker, to their daughter Valeska by Mme. Countess Rehbinder. Helene Volka called attention to the newly formed Pro America Society, which is to aid young artists, and social commingling followed the very pleasant affair.

Mme. Figue Presents Quartet

Katharine Noack Figue, chairman of music of the Drama Comedy Club, Edyth Totten, founder-president, presided at the piano at the May 22 matinee, Hotel Astor, New York, and presented Barbara Eckels, soprano; Ruth Sattler, alto; Arthur Bauer, tenor, and Albert Fleming, bass-baritone.

Miss Sattler sang O Don Fatale with opulent tones; Miss Eckels was heard in Caro Nome, singing brilliantly; Mr. Bauer's high B and A flats and his warmth were noted in O, Paradiso, and special credit is due Albert Fleming, whose splendid, expressive voice was much applauded after Trees; he was also the dependable bass in the Rigoletto quartet. Among guests of

honor were Mmes. Pilar-Morin, Marguerite Sylva, Kildare, Harry Davenport (who gave reminiscences as an actor), Dr. H. H. Warren, and others. The Alberterie Dancers were programmed, President Totten was in high good humor, and so "A good time was had by all."

Berenice Alaïre Enjoyed

At the A. W. A. Hall on May 20, Berenice Alaïre, soprano, winner of the Liberty District Contest of the National Federation of Women's Clubs (qualifying her for the final trial in San Francisco), and pupil of Baroness von Klenner, gave a recital which showed her to good advantage. Delicate high A in Spohr's Rose, Softly Blooming; winsome archness in Mozart's Das Veilchen, and charm in her singing of Haydn's Canzonetta brought her general admiration, leading to an encore. In all three languages of this opening group she was equally distinct. Three Bird Songs included songs by Spohr, Jomelli-Viardot and Bishop; in these her facile runs, trill, staccatos and a final high F, all this earned rousing applause and flowers. John Bradford played excellent flute obligatos, and she added another bird-song, The Wren. More technical display marked a group by D'Hardelet, Strickland, and a brilliant waltz-song by Leila Troland Gardner, the composer at the piano. She added The Captain (Rogers), with effective action, making a hit. All this made increasing effect, for the young girl has a most promising voice, sure memory, and sings with authoritative style.

During an intermission her teacher, Mme. von Klenner, made a plea for her pupil and protégée, all uniting with her in the hope that Miss Alaïre would carry off the coveted cash prize in the San Francisco trials.

The recital closed with brilliant singing of Una Voce Poco Fa, from the Barber of Seville, sung in the original high key, when the winsome young girl was again overwhelmed with applause, followed by congratulations for both singer and her instructor, who played deft accompaniments.

Marie Eva Wright's Recent Successes

Marie Eva Wright, well known organist, was heard recently over WNYC offering the following numbers: In a Boat (Zeckwer),



MARIE EVA WRIGHT

Satyre and Nymphen (Paul Juon), Fantasie-Improvisation and Valse in E sharp minor (Chopin). Many letters were received by Miss Wright congratulating her on her artistic performance. A few days later she gave a program at the Washington Heights Civic Club, playing works by Boellmann, Bairstow, Couperin, Wright and Gillette, and again she created a fine impression as an organist of unusual ability. Miss Wright recently wrote an interesting article for a well known magazine on the return of the legitimate organ, as against the sensational type of theater organ that has been so much in vogue in late years.

Civic Symphony Musicales and Tea

There will be another musicale and tea under the auspices of The Civic Symphony at the St. Regis Hotel, New York, June 2, at four o'clock. Alberto Sciarretti, pianist, and Sigurd Nilssen, bass-baritone, will give a short program, followed by addresses on the purposes of the organization by Charles Edward Russell and Syud Hossain.

La Salle String Quartette at Princeton

Recently, at the Graduate College of Princeton University, the La Salle String Quartette, assisted by Dr. Alexander Russell, organist, gave an enjoyable Sunday afternoon concert. The quartet was heard

to excellent advantage in numbers by Bridge, Grainger and Bloch, and collaborated with Dr. Russell in compositions by Scarlatti, Brahms and Handel. A large audience, which included many university students, enjoyed the finished work of the instrumentalists. The personnel of the quartet is: Ivan Argay and John Kokes, violinists; Anthony Borello, viola; Frederick Camelia, cello.

Carl Fiqué's Merry Madrid a Success

The Carl Fiqué Memorial, at the Brooklyn Academy of Music on May 12, had as chairman of ceremonies Baroness Katharine Evans von Klenner, whose ready humor interested the large audience. She said this occasion was a Testimonial rather than Memorial, and gave personal memories of Mr. Fiqué.

The United Singers of Brooklyn, 100 men under the direction of Ludwig Froehlich (this organization was formerly conducted by Fiqué for seventeen years), sang an expressive German chorus and the Fiqué arrangement of Old Black Joe with excellent unity and tone quality. A talk by Alvin Higgins was full of reminiscences, including the club called The Fossils. Reference was made to the Schlaraffia Society and its musical-social doings. Edwin Franko Goldman paid tribute to the late Carl Fiqué, known as pianist, organist and composer in all forms, and all the speakers received deserved attention. Barbara Eckels, coloratura soprano, sang the Polacca, (Bellini-Fiqué), showing a voice of light, high and sweet quality, concluding with an effective high E flat; Bruno Timmerman played the violin obligato.

Twenty-two principals made up the cast of the operetta, Merry Madrid, presented by the Cosmopolitan Opera Players and the Fiqué Chorale, conducted by Carl Hein. Mme. Fiqué was Senorita Conchita, singing brilliantly and acting in spirited fashion, scoring particularly with La Perla de Sevilla; her attractive costumes were commented upon. Mathilde Radlauer (Pompadora), Gertrude Neal (Anita), Josephine Lipp Chott and Mae Raunick (acrobats), with Eva Chebithes (Equestrienne), these young women all added greatly to the effect. Arthur Bauer (Toreador), Eugene Bishop (Promoter), Gunnar Freden (Writer) and Bernard Rostway (Musician) were important in their parts. Circus girls, two French maids, señoritas, toreadors and the ballet all contributed splendidly to the colorful affair. The tasteful costumes were a delight to behold. The scenery was appropriate, the ensemble movement animated and interesting, everyone knew his music well, there was excellent chorus singing, and Conductor Carl Hein kept all in order, including an excellent orchestra. Mme. Fiqué was stage director; Miss Radlauer, assistant; Marion Filmer, ballet mistress, and Dr. Henry J. Lohmann was general chairman and manager-in-chief.

An attractive souvenir program of ten pages contained reproduction of a drawing representing Carl Fiqué crowned with laurel, and mourned by a weeping Orpheus. A photographic reproduction of him, also a poem by Joseph Dana Miller, sketch of his life, activities, and list of works, all were included in the brochure. The entire affair was a unique testimonial to a much-loved musician who left his mark in the world of music.

McClanahan Pupils' Recital

Pupils from the class of Richard McClanahan were heard in recital at Steinway Hall on May 20, one of them, Raul Barrogan, being from Mr. McClanahan's class at The Neighborhood Music School. Mr. Barrogan played music by Bach, Albeniz and Chopin. The others—Mary Elizabeth Simpson, Gertrude Bernstein, Grace McCreary and Emmamay Norman—gave selections from Debussy, Schumann, Leo, Bach, Medtner, Chopin, Liszt, Griffes and Brahms, a notable list of old and new classics in which the players distinguished themselves and reflected high credit upon their teacher.

Kochanski to Collaborate With Szymanowski

Paul Kochanski sailed on the S.S. Ile de France on May 15 for recitals in London, Paris, and Poland. While in Poland he will spend several weeks with Szymanowski, collaborating with the Polish composer on a new work for violin and piano, which will probably be given its first performance at Kochanski's New York recital next season.

Simmons Sings in New Rochelle

William J. Simmons, baritone, was soloist last month at the ninth spring concert of the Music Club of New Rochelle. The concert was given in the Central Junior High School Auditorium, New Rochelle, before a large audience. Mr. Simmons' offerings included numbers by Rachmaninoff, Broadwood, Secchi and Samuel Arnold, and songs from the Hills of Vermont. He was heartily applauded.

THE LORD'S PRAYER

Musical Setting by
JOSEPHINE FORSYTH

Sung by



Lomelino da SILVA

leading tenor with opera companies in Italy, Spain, Portugal, South America and Holland, who was acclaimed by New York critics in his New York recital at Town Hall, May 2nd

May the 18th, 1931.

My dear Miss Forsyth,

I cannot refrain from writing you in regard to the tremendous emotional effect which I experienced while singing for the first time your beautiful musical setting of "The Lord's Prayer" at my recent Town Hall recital.

As I entered upon its stately measured cadences I was greatly impressed by its beauty but as I advanced to the magnificent crescendo "for Thine is the Kingdom and the power and the glory" with its dramatic culmination, I felt enthralled by the fervor and dignity and majesty of this heartfelt prayer expressed in such beautiful tonal effects and felt transported to a spiritual plane as if in communion with a Higher Power.

(Signed) Lomelino da Silva

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El Paso Symphony Launched on Permanent Career

EL PASO, TEX.—With the last concert for this season of the El Paso Symphony Orchestra came the assurance that the organization had been made a permanent factor of El Paso's musical attractions. The concert was most successful from many standpoints.

The organization is an excellent one and especially remarkable because of the fact that in a city of this size it is complete in each instrumental department. The ensemble is doubly fortunate in its conductor, H. Arthur Brown, a graduate of the Juilliard School. In this, his first, season here, he has brought the symphony to hitherto unattainable excellence, and his efforts more than any other one factor have contributed to its success.

The El Paso Times, of April 21, commented on the closing performance in the following terms: "Completely responsive to the baton of Conductor H. Arthur Brown, the orchestra of fifty-one instruments ranged from tender delicacy to profound magnificence. Every variation of mood was presented with clean, sharp contrasts. Splendid animation was much in evidence. At other times the presentation was principally characterized by meticulous niceties of phrasing and shading. . . . The orchestra was a great instrument upon which Conductor Brown interpreted music of majesty or of simple beauty, in an inspiring manner."

The review closes with these words: "At

the conclusion of the program, there was a storm of applause from the largest audience of discriminating music lovers with which the El Paso Symphony has been favored. After responding to three curtain calls, Conductor Brown voiced his own and the orchestra's appreciation of El Paso's enthusiastic verdict of approval."

An interesting novelty was offered by the orchestra this season in its presentation of a special afternoon concert, which was attended by some 2,500 children and their escorts. In addition to an interesting program presented, Mr. Brown explained, and the several members of the orchestra demonstrated, the individual instruments of the orchestra. Undoubtedly great good was done the cause of better music in general, and the symphony concerts in particular, due to the better understanding of the various instruments making up the modern orchestra.

Great praise is due the individual members of the orchestra, many of whom are employed in activities other than music during the day. The faithful manner in which all concerned turned out for a strenuous rehearsal schedule, and their application and willingness to do their best at rehearsals, contributed in no small degree to the success of the season. In particular, this interest has made it possible to maintain an orchestra with the complete instrumental complement—a most unusual thing in a city of this size. D.

Arthur Warwick's Activities

On June 10, Arthur Warwick will give a lecture recital for the pupils of Wilson



ARTHUR WARWICK

School, Mount Vernon, N. Y. Among the selections to be played are the Rituel Fire Dance by de Falla, Vienna Waltz by Friedman, and the Danse Americaine by Mowrey.

During the past six weeks Mr. Warwick has been holding a series of group recitals,

in his studio for his pupils on Saturday mornings at 11:30 o'clock. The advanced pupils will make a second appearance next Saturday in a program including numbers by Bach, Beethoven, Chopin, Debussy, Borodin and Swinestead.

William O'Toole's Summer Courses

William O'Toole, exponent of "creative piano technic," announces two summer courses (first and second year) consisting of two sessions weekly, of two hours each. The first course will start on June 1 and will close on June 27; the second will extend from July 6 to 31. Classes will be held at his New York studio on Seventy-second street.

Mr. O'Toole's method is recognized as one of originality and great value, and in comparatively few years he has achieved remarkable results with it. His master classes (though he does not call them such) attract teachers and performers from all over the country, and he securely occupies a position of a teacher among teachers.

Some Activities of the Philadelphians

The Philadelphians, mixed vocal quartet, recently appeared in concert at the Jay Cooke Extension Center, Philadelphia. Their program included Old English songs arranged by Deems Taylor, a Mozart operatic duet for soprano and baritone, a Verdi duet for contralto and tenor, and Negro spirituals and modern songs by Kjerulf, Ger-

man, Hahn and Weidig. The Philadelphians also recently gave two programs in Reading, Pa., offering madrigals and folk songs, numbers by Brahms, Negro spirituals and solo numbers by MacDowell, Kramer, La Forge and others. The members of this quartet are: Berta Oeser Hoffmeister, soprano; Gladys Carpenter Lawton, contralto; James Stephens Montgomery, tenor, and Leon Abbott Hoffmeister, baritone. Marjorie Watson is their accompanist.

Phyllis Krauter Ends Banner Season

Fresh triumphs and honors came to Phyllis Krauter, cellist, during her past season of public and private concerts, which she concluded brilliantly, May 7, at Philadelphia. Last season Miss Krauter was known principally as the winner of the Schubert Memo-



PHYLLIS KRAUTER

rial and other prizes. As this season closes, with performances with several leading symphony orchestras behind her, Miss Krauter emerges as a recognized artist whose appearances, both on the recital stage and as soloist with orchestral organizations, are in demand for next year. Her activities during the season of 1930-31 included Eastern dates and Southern and Western tours, the latter taking her as far west as Denver where she appeared twice as soloist with the Denver Civic Symphony. New York, Philadelphia, Baltimore, Atlanta, Washington, Denver, Providence and other cities have heard and admired her art. Miss Krauter also made red seal Victor records released this season, and had several joint appearances with her brother, Karl Krauter, violinist of the Elshuco Trio.

Whitmarsh Hall, Philadelphia, home of Mr. and Mrs. Edward T. Stotesbury, was the scene of Miss Krauter's seasonal farewell concert. The concert was sold out in advance. It was presented under the auspices of the Philadelphia Extension Committee of the Schubert Memorial. Mrs. Randall Morgan, chairman. Philadelphia critics recognized the artistry of the youthful cellist in glowing reviews. "Miss Krauter," said the Evening Bulletin, "has a command

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of her instrument that both amazes by its technical facility and is impressive in its musicianly quality. She handles the bow and does her fingering with remarkable dexterity and accuracy and produces a tone in which there is depth and warmth, while her playing discloses emotional feeling and dramatic power. Her first number included the Sonata of Henri Eccles, a difficult work which was handled with notable dignity and skill, and Adagio and Allegro, Schumann, played with such brilliance as to bring the youthful artist enthusiastic recognition. Miss Krauter further demonstrated her splendid ability in a group including Apre un Reve, Faure; Menuet, Debussy; Guitarre, Moskowski, and Danse du Diable Vert, Cassado, in which there were insistent charm, poetic appeal and a vigor on demand surmounting mere femininity, with extraordinary clarity and beauty of tone at all times in evidence." The Philadelphia Record pointed out that women cellists are rare, adding that "Miss Krauter contributes to the relative small alignment in distinguished style." And the Public Ledger asserted that "from the opening notes, the audience realized that it was listening to tone of exceptional beauty and to interpretation deeply felt."

At the Philadelphia concert, as well as other appearances during the closing season, Leonore Krauter, sister of the cellist, whenever she appeared as accompanist, evoked the praise of critics for her splendid cooperation and sympathetic accompaniments.

Miss Krauter's last few concerts included appearances at Providence, R. I.; a joint recital at Hartford, Conn., with Aurelio Giorni, pianist of the Elshuco Trio; and her appearance as soloist with the Wilkes-Barre Symphony. Miss Krauter will summer at Pittsfield at the South Mountain Music Colony in the Berkshires, where she will prepare future programs. The cellist is under the management of Vera Bull Hull, who has already booked a number of engagements for Miss Krauter's forthcoming season.

Yon Activities

In keeping with his annual custom, Constantine Yon again directed a beautiful song ceremony in the auditorium of the College of Mount Saint Vincent, on May 8. The Academy's ensemble, trained by Mr. Yon, made its first public appearance as a group, singing part-songs in concert form. The program chosen for the occasion included: Sailor Christmas, Chaminade; In Gay Seville, Grunn; The Moon Goes Drifting, Curran, and Grieg's Anitra's Dance. An excellent showing was made at the concert by the Men's Ensemble of St. Vincent Ferrer's Church, who, assisted by Marie Mattern, soprano soloist, gave Rossini's Inflammatus. They also rendered Kleime's Salve Regina and Pietro Yon's Jerusalem.

Mr. Yon introduced a particularly appealing mezzo-soprano in Francesca Jovine, who presented selections from Mignon (Thomas). Concluding the program for the concert, which was well attended and warmly applauded, the soloists of the afternoon sang the Quartet from Rigoletto, featuring the talents of Miss Mattern and Miss Jovine, with Ivan Velikanoff, tenor, and Arturo Imparto, bass.

Another event, much discussed in the Yon Studios in Carnegie Hall, where Constantino and his brother, Pietro Yon, distinguished organist teach advanced students, was the New England debut of Robert Elmore, organ prodigy who has studied exclusively with Pietro Yon. On the day preceding the Mount St. Vincent concert, this young organist appeared in Woolsey Hall at Yale University in a recital which was acclaimed by critics, bringing the artist more national attention. A protégé of Mrs. Truman H. Newberry, donor of the Newberry Memorial Organ to Yale University, Robert Elmore's career promises to follow in its general aspects that of his celebrated teacher who at a time when most students of the organ are emerging from obscurity was appointed honorary organist of the Vatican, Rome.

Michelson Pupil Heard

Bernhard Weiser, a pupil of Henriette Michelson, gave a piano recital at Guild Hall on Friday evening, May 22. He played a Suite in G minor by Bach, a Brahms Scherzo, several Chopin numbers, Hutcheson's arrangement of the Scherzo from Mendelssohn's Midsummer Night's Dream, the Schumann Carnival, and pieces by Albeniz and Liszt.

ELLERY ALLEN

The Girl from Godey's Lady Book

"Songs My Grandmother Used to Sing"



Betty Tillotson Concert Direction, 1776 Broadway, New York City

Vienna

(Continued from page 9)

tina's artistry. Expectations were highly strung but they were fulfilled, indeed surpassed.

A hopeless task it would be to find new adjectives for the charms and emotion that emanate from Argentina's work. The world's greatest writers have described it in terms of supreme beauty, and all that remains for your correspondent to state are dry facts to the effect that Argentina's bewitching dance, her magic castanets, her whimsical smile, her glorious eyes fascinated Vienna as they had fascinated other capitals before. Argentina has endeared herself to the heart of the Viennese and her return is eagerly awaited by thousands.

MILSTEIN'S TRIUMPHANT RETURN

Almost to the day one year after his conquest of Vienna, Milstein returned to this city for his seventh appearance here, within a little more than twelve months. A record in itself—and a record audience filled the Grosser Musikvereins Saal. The Russian fiddler played the Glazounoff concerto, with which he had effected his debut, and played it, if anything, more maturely and with an even more bewitching tone than ever. The central piece of his program was Beethoven's C minor sonata, which he played for the first time in Vienna, Beethoven's city. Was it Beethoven as Joachim played it fifty years ago? Perhaps not. It was Milstein's own, Beethoven as modern youth and a new generation feels him; and indeed Beethoven as Beethoven himself would feel it, could he, the great modernist of his time, live today.

EDWIN FISCHER—AND A NEW TENOR

Edwin Fischer, one of Germany's pianistic gods, is a mere stranger of distinction at Vienna. He is a German pianist in the sense that Busch is a German violinist. Viennese audiences, less ponderous than German ones, rise to such artists only gradually. Fischer played an imposing program and won his public step by step, until they were his friends and unconditional admirers at the end. With this last concert Fischer advanced to the ranks of a Viennese favorite, and his return next season will be most welcome.

Among the late comers of the season was André Burdino, announced as principal tenor of the Paris Opera Comique. Vienna had known nothing of him, and in view of a big advance reclame, awaited him with some scepticism, which soon gave way to appreciation when Burdino revealed his many positive qualities. His is a voice not overwhelming in quality but attractive in color and splendidly trained. He combines Italian talents with French elegance, and the result was a happy success. PAUL BECHERT.

A New Choral Work by Delius

LONDON.—One of the most interesting events of the Courtauld-Sargent season of concerts next winter will be the first performance, under Dr. Malcolm Sargent, of a newly finished work for choir and orchestra by Frederick Delius, entitled *Songs of Farewell*. Other works by the same composer will be heard in this program, including the cello sonata, played by Beatrice Harrison (for whom it was written) and the *Tanzlied* from the *Mass of Life* for choir and orchestra.

Another new work which will be awaited with interest is the violin concerto which Stravinsky is now writing in the South of France. In this Samuel Dushkin will be the soloist. As already reported in these columns, Stravinsky's Psalm Symphony will receive its first performance in England at this series of concerts. Earlier in the season a new chamber work by Arnold Bax, written for nine instruments, and first performed at the Bradfield festival by the Brosa Quartet and other well-known instrumentalists, will be given its first concert performance in London. J. H.

Lola Monti-Gorsey to Sing in Mexico City

Lola Monti-Gorsey, popular dramatic soprano of the Ravinia Opera Company, has been reengaged as prima donna with the Manhattan Opera Company, with which she created a sensation in South America and Canada. With the company Miss Monti-Gorsey will again appear in Mexico City as Aida, Leonora, Violetta, Marguerite, Fiora, Tosca and in other leading dramatic roles.

Miss Monti-Gorsey has had a very busy season filling concert and radio engagements, as well as many operatic appearances. Because of important concert engagements the soprano was obliged to fly to Mexico to reach there in time for her first scheduled appearance in Aida.

Milner Mourns Loss of Favorite Teacher

LONDON.—Dr. Augustus Milner, well-known baritone and teacher now located in London, has heard with deep sorrow of the death of his one-time teacher, May N. Rankin, of Carroll College, Wakesha, which

RUSSIAN ART CENSORS OBJECT TO HAYDN

LENINGRAD.—A performance of Josef Haydn's oratorio, *The Creation*, prepared by the Academic State Orchestra here, has been prohibited by the Leningrad Art Censors. P. K.

is Dr. Milner's alma mater. Miss Rankin, according to him, was one of those rare personalities who have a genius for teaching but who are content to work within a small circle, attracting talent to them and cultivating it with all the devotion at their command. Miss Rankin who occupied the Ralph Vorhees chair of Oratory, taught Alfred Lunt, the famous actor, as well as Milner, who also was an actor for a time. In the Benson production of Shakespeare's *Merchant of Venice* in London, Milner was the Shylock.

"All the success I have had as a teacher," says Milner, "I can trace back to Miss Rankin. Her influence has remained with me through life like that of no other person." S.

Wins Exchange Scholarship With Germany

Offered by Chicago Musical College

Seven talented students competed for the foreign exchange scholarship offered by the Chicago Musical College, and the three judges, Olga Samaroff, William S. Brady,



SAM RAPHLING,

and Rene Devries (who substituted for Leonard Lieblich, unable to come from New York) unanimously awarded the coveted scholarship to Sam Raphling, who will study at the Hochschule in Berlin, Germany. The scholarship includes all tuition and living expenses for one year.

Operatic Premieres in Finland

HELSINGFORS.—The Finnish State Opera here has just given the premieres in Finland of Puccini's *Gianni Schicchi* and The Ring of Polykrates by Erich Wolfgang Korngold. Conducted by Funtek, both works were enthusiastically received. D.

An Austrian's Reflections on the Austro-American Conservatory

By Margarethe Kollisch-Moller

The conviction that Austrian soil was the best for the development of musical talent induced Katherine B. Peeples, professor of music at Redlands University, Cal., to start, somewhat on the pattern of Fontainebleau, an Austro-American Summer Conservatory for Music and Fine Arts.

For the location of these courses, Mrs. Peeples selected the quiet old market-town of Mondsee, situated on a lovely lake at the foot of the Alps, an hour's ride from Salzburg, the Festival town and the native place of Mozart. One of the most ancient cultural cities of the Salzkammergut, Mondsee lies nestled amidst the fragrant green of pastures and woodland, an ideal resort for the perfecting of artistic effort.

Thus the Austro-American Conservatory was opened in the year 1929 and continued in 1930 with a faculty composed of the foremost masters in Austria. According to information, the staff of teachers for the season 1931 will be enlarged by several interesting personalities.

Foreign News In Brief

(Continued from page 9)

Sackett. The soloists will be Frank Mannheimer, American pianist, and Fred Patton, baritone, formerly of the Metropolitan Opera; Irving Scherke will give a lecture on music in America, and the symphony orchestra will give first performances of works by the American composers, Sowerby, Hanson and MacKinley. K.

New York Depicted in Music

ROME.—A new work by the American composer Werner Janssen, entitled *Kaleidoscope*, was recently played in Rome by the Roman String Quartet. In it the composer desired to illustrate not only the tumultuous life of New York, but the immense vitality and internal throbbing sensibility of the great city.

The work showed many remarkable qualities of technic and musicianship and real sincerity of purpose. The work was warmly applauded. The concert was one of the Monday Philharmonic series at the Sala Sgambati. D. P.

Tristan as a Spoken Drama

VIENNA.—The Ravag, Austrian broadcasting corporation, has recently made the experiment of broadcasting Wagner's *Tristan and Isolde* as a spoken drama. Notwithstanding the excellent performance, with important Viennese dramatic artists in the leading roles, the outcome was not quite satisfactory. B.

Salzburg Festival Artists

VIENNA.—The Salzburg Festival Community is announcing the brilliant roster of artists engaged for the coming summer festival: Lotte Lehmann will sing in *Fidelio* (under Schalk) and *Rosenkavalier* (under Krauss); Maria Müller and Sigrid Onegin will appear in Gluck's *Orfeo* (under Walter); Lotte Schöne in *The Magic Flute* (under Walter); and Richard Mayr in *Rosenkavalier*, *Magic Flute*, *Don Juan* (under Schalk) and *Fidelio*. Foremost among the other stars of the festival are Elisabeth Schumann, Margit Angerer, Irene Eisinger, Adele Kern, Viorica Ursuleac, Koloman Pataky, Josef Manowarda, and Emanuel List. The Troupe of Italian artists to appear in *Il Barbiere*, *Don Pasquale* and *Il matrimonio segreto* includes Mariano Stabile and Fernando Autori. Toscanini is announced as one of the conductors. The operatic stage directors will be Dr. Lothar Wallerstein and Karlheinz Martin. Max Reinhardt stages the dramatic part of the festival repertory, with Alexander Moissi among the leading actors. P. B.

Elisabeth Schumann Re-engaged for Vienna Opera

VIENNA.—Elisabeth Schumann and her conductor-husband, Carl Alwin, have just signed contracts with the Vienna Opera, whereby the two artists will remain members of that company for another term of three years. The contract of Mme. Schumann allows her ample freedom to fulfill her numerous engagements in America and in the European countries. P. B.

Vienna's Festival Weeks

VIENNA.—The annual Festival Weeks this season will begin on June 7 and end on June 21. The Staatsoper is giving, as a novelty, the first performance anywhere of Egon Wellesz' opera, *Die Bacchantinnen*; also a newly staged and studied production of Mozart's *Marriage of Figaro*, under Clemens Krauss; *Violanta*, by Korngold; *Wozzeck*, by Alban Berg; *Rosenkavalier*, *Ariadne* and *Die Frau ohne Schatten* by Strauss; the Ring cycle, and *Tristan*, the latter with Frida Leider and Lauritz Melchior. The Philharmonic Orchestra will be conducted by Weingartner for a special concert. Open-air Serenades on the Josefs-

MUSICAL TAXIS IN BERLIN

BERLIN.—"Music while you wait" is the slogan of the Berlin taxi-drivers who have equipped their cabs with a phonograph. Passengers are requested to choose their own music, and to listen to opera or jazz, as it pleases them, to pass the time in traffic blocks! K. M.

Platz will be conducted by Robert Neger and Erich W. Korngold. P. B.

Latvian Festival, June 19-22

The next Latvian song festival will take place in Riga, Latvia, this summer, from June 19 to 22. These song festivals have become traditional with the Latvian people and occur at intervals of five to six years. The last one was held in 1926. This year it is expected some 350 choirs will participate, including 17,000 singers. They will be under the direction of Teodors Reiters, who is the Chief Conductor of the Latvian National Opera. Prof. Josef Vital is president of the committee of the above organization.

SAILINGS

Libby Miller

Libby Miller, personal representative of Rosa Ponselle, sailed for Europe on the S.S. Leviathan on May 27, to be present at the Metropolitan Opera soprano's appearances at Covent Garden. Miss Ponselle makes her entry for the season on June 1 in *La Forza del Destino*. The latter part of the month she will sing the first English performance of Romano's opera, *Fedra*.

Carl Friedberg

Carl Friedberg, pianist, was a passenger on the Europa with Mrs. Friedberg, sailing for Europe for a well deserved rest during the summer. Mr. Friedberg is first going to his home in Baden-Baden, later to the south of France. He will return October first and will be heard in concerts and with orchestras exclusively next season.

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ARTISTS EVERYWHERE

Elsa Alsen flew last summer from the Pacific Coast where she now makes her home to participate in a special Wagnerian program at the Stadium in New York. Such was her success that she has been re-engaged for a similar program this summer, on August 4 and 5.

The **American Guild of Organists** recently gave a reception and tea at the Beethoven Association club rooms, New York. Many members, old and young, found pleasure in the general reunion.

Frederick Baer was engaged for the Plattsburg, N. Y., May Music Festival, week of May 8, in the High School Auditorium. He gave a recital program, with Everett Tutchings at the piano.

Samuel A. Baldwin gave eight organ numbers at his April 29 and May 10 recitals at City College, New York, featuring a Toccata Jubilant by Roland Diggle and Concert Study for Pedals by Pietro A. Yon. Original organ works and transcriptions, among them Edwin Grasse's arrangement of Liszt's Les Preludes, make up these interesting programs. Prof. Baldwin has to date given 1336 recitals in this series.

The **Barrere Little Symphony** has been reengaged for two dates in Havana, January 26 and 29, 1932.

Ethel Bartlett and Rae Robertson are now playing in Holland and will next give a series of concerts in England. The English two-piano team will make another Polish tour in October and will play in Havana in December, and fulfill twenty-five engagements in this country.

Mrs. H. H. A. Beach, well known American composer, was featured at the May composition concert at Bridgewater, Conn., State Normal School, Frieda Rand conducting. The Beach sonata for piano and violin was played by Charlotte Klein and Elena de Sayne in Washington, D. C., April 22. Recently Mrs. Beach was honor guest at the Professional Woman's Club of Boston, playing some of her piano works, and a few days later she appeared there over radio station WEEL with Lillian Buxbaum, soprano. While in the metropolis, during the season 1930-31, she was the recipient of many musical and social attentions. She expects to return to New York next season.

Gustave L. Becker's seventieth birthday was celebrated on May 22 with a concert at Grand Central Palace, New York, given under the auspices of The Music Teachers and Students advisory council. On the program were Herma Menth, Samuel Diamond and Mr. Becker, pianists; Dora Valesca Becker, violinists; also a string quartet, and Alice Ralph and Ralph Stalter, vocalists.

Ena Berga, soprano, who for the past two seasons has been with the Royal French Opera in Antwerp, has been engaged for leading coloratura soprano roles at the Grande Theatre, Lyons. Miss Berga will be remembered for several successful recitals in New York.

Hilda Berkey, mezzo-soprano, won success with her singing of Jacques Pillois' Six Lyric Proses, the composer at the piano, at The Barbizon, New York, recently; she had to repeat one of them.

Susan S. Boice, vocal teacher, was recently complimented by the Rockaway News, in connection with a program given there by her pupil, Mrs. A. W. Rhinehart. Her accompaniments were praised as "an inspiration to all present, while the glorious, effortless singing of Mrs. Rhinehart stirred the audience." A recent New York Staats Zeitung issue mentions Merris E. Reader, another Boice pupil, and her "tastefully arranged, difficult group of four songs sung in English; she also dominates in German Lieder singing." Walter Davis, tenor, and organist of St. Clement's P. E. Church, El Paso, Tex., writes "I owe a great part of my success to Miss Boice."

The **Budapest String Quartet** is on a concert tour of Spain. This ensemble, who will return to America in January, 1932, is already booked for a New York recital, January 4, and among other engagements are return dates and appearances at Princeton University, Indianapolis, Hartford, etc.

Gilda Cassimir, pupil of August

Fraemcke in New York, was enthusiastically applauded for her brilliant piano recital before the Twentieth Century Club of Buffalo. All the local papers praised her as an exceptionally gifted pianist.

Patricio Castillo, violinist, and **Samuel Shankman**, pianist, collaborated in a delightful recital at The Barbizon, New York, May 10. Honor guests included Don Enrique D. Ruiz, consul general, and Frances Flynn Paine.

Sophia Cehanovska, responsible for Helen Gahagan's vocal training, has brought

voice," "well trained soprano with equal sureness in all registers," "a wonderful, well trained voice," "high tones with the brilliance of a dramatic soprano." Mme. Cehanovska is further known as the only instructor of her son, George Cehanovsky, baritone, of the Metropolitan Opera company.

Walter Charnbury recently gave a twenty-minute recital of piano music over WOR. Included on his program was one of his own compositions, Water Sprites. Rose Miller, one of Mr. Charnbury's pupils, was awarded a Gold Certificate by the Auditions of New Jersey Contests League when they held auditions a short time ago in the Griffith Auditorium, Newark, N. J. Miss Miller's average was 93%.

Kate S. Chittenden and Martha Martin attended the Coolidge Festival, Washington, D. C. Many former pupils of Miss Chittenden

Berlioz' Damnation of Faust in West Hartford, Conn.

The **College of New Rochelle Glee Club** concert at the Hotel Plaza, New York, was enjoyed by a large audience. F. Colwell Conklin conducted and various vocal and instrumental soloists contributed to the affair.

Mary Craig was soloist again with the Westfield, N. J., Glee Club, when after her appearance the leader said she "won the audience completely. She has a lyric soprano voice of marked sweetness, and sings with a depth of feeling not usual in the soprano; she graciously responded with encores to enthusiastic applause."

Jean Elizabeth Cumming, pianist, and **Shelley Russell**, soprano, shared a program of piano and vocal music at Jackson Heights, L. I., on May 24. Little Miss Cumming is the daughter of Marie DeKzyer, and demonstrated much talent in her playing of Bach, Grieg, Chopin and Palmgren pieces. Miss Russell, pupil of Maude Doolittle, shared honors in the program with her excellent singing of Haydn, Mendelssohn and Chopin songs.

Mary Wight Cutajar, president of Soloists Musicales, recently invited members and guests to a reception and tea at the Gunin Studio. The club has given some excellent musical and social affairs.

Jelly d'Aranyi, Hungarian violinist, who met with great success on her short American concert tour this season, has been booked as soloist with the Boston Symphony Orchestra in Boston next January.

Walter Davis recently gave organ recitals at El Paso, Tex., at the Scottish Rite Cathedral, the choir of St. Clements P. E. Church, The Pass City Male Quartet also participating. Mr. Davis is both organist and tenor, and as such occupies a prominent place in the city's musical affairs. With his choir he recently presented The Crucifixion, Gallia, St. Paul and Seven Last Words, receiving much commendation.

Arturo de Filippi, tenor, broadcast over WJZ recently for the third time on the Deems Taylor hour. Mr. De Filippi sang the tenor role in the last scene of Carmen.

Clarence Dickinson, Mus. Doc., with the choir of the Union Theological Seminary gave the St. Matthew Passion on May 17, the St. Cecilia Choir of St. Michael's P. E. Church assisting. Candidates for the degree of Master of Music in the School of Sacred Music presented works on May 12 at the Seminary.

Mrs. Clarence Dickinson gave the principal address on A Unified Service at the conference on church music at Riverside Church, New York, recently. Very eloquent, graceful and practical were her well expressed sentences, echoing as they do her own and Dr. Clarence Dickinson's procedure and ideals. Hearing her, one easily understands the musical partnership of these two. Carl F. Mueller of Montclair talked on The Volunteer Choir; as a disciple of Williamson of Westminster Choir fame, he held close attention. Dinner was enjoyed in the imposing dining hall of the church, and the choir under Harold Vincent Milligan gave a service of music. Dr. Fosdick preached the sermon.

Kurt Dieterle and Mildred Muller, the former being leading violinist of the Paul Whiteman Orchestra, the latter a Chicago girl, were married recently in that city. Mr. Dieterle is the son of the Rev. Max Dieterle, D.D., pastor of Tremont Lutheran Church, New York.

L. Clinton Eley conducted the May 8 performance of Elijah, given by the Grace Chapel Choir, a vocal quartet and a string quartet, in addition to Wesley Sontag, first violin, assisting.

Frances Endres, of Boston, gave a vocal recital at Mt. Ida School, Newton, Mass., achieving fine success, especially with songs by John Herman Loud, who accompanied her. A few days later she sang at the Townsend Club, Hazel Glines accompanying her, and a week later at Rogers Hall; she is also singing in Mr. Loud's choir, Cambridge, Mass. "Displayed fine interpretive ability," said the Brookline Daily. In New York she studied with Ralfe Leech Sterner and is at present with Townsend in Boston.

Lillian Fuchs, violinist and violist, can be heard every Sunday over station WOR with the Perol String Quartet. Miss Fuchs is also a member of the violin faculty of the new Westchester Conservatory of Music and has complete charge of the cham-

PREPARING FOR A VERY BUSY SEASON



TITO SCHIPA AND GENNARO M. CURCI, in the latter's New York studio, looking over new songs for the Chicago Opera tenor's concert programs next season. Mr. Curci has coached many prominent artists, as well as assisting others vocally. (Photo by De Bellis.)

her pupil to a high pinnacle of success. Operatic prima donna roles (Tosca, Aida, Santuzza and Manon Lescaut) sung by her in Vienna, Munich, Salzburg, Prague and Augsburg have resulted in such newspaper phrases as "well schooled organ," "singing actress of routine and flexible voice," "vocalization first class," "rich toned emission of voice," "beautiful, highly cultivated

den at Vassar College, as well as others from from all over, paid homage to their instructor. They also met the principals of the festival, as well as prominent personages in attendance.

Leonora Corona was honored by the Neighborhood Club of Brooklyn at a reception last month. Later she appeared with Ralph Errolle, tenor, in a performance of

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Karl William Aurelio KRAEUTER-WILLEKE-GIORNI

"It was a great pleasure to greet, last evening, in the well-filled auditorium, this admired and excellent chamber-music organization, and to confirm the customary high level of the artistry, the ensemble and the mutual understanding of the Trio companions."—The Staats-Zeitung.

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ber music department. She has been heard in joint recital with Nicolai Mednikoff, director of the school in Westchester.

Ethel Fox will sing in Athens, Ga., on July 21, the role of Juliette in Gounod's *Romeo et Juliette*. The following day the soprano has the lead in Balfe's *The Bohemian Girl*. This annual opera festival is under the auspices of the University of Georgia.

Helen Gahagan, starring in *Tonight or Never*, was the principal speaker at the meeting of the Tranquillity League of Women at Central Park Casino. Several hundred members and friends were present, and Miss Gahagan was the recipient of much admiration.

Weston Gales, who, when in New York, lives at the Sherman Square Studios, sailed on May 15 on the SS. *Tuscania* for Bayreuth, where he is one of the festival repertuaries.

Herbert Gould, bass-baritone, will be soloist with the St. Cecilia Club of New York, January 26, 1932.

Alice Hackett, pianist, gave a recital for children on May 2, at Woodlawn, Ill., under the auspices of Lyon & Healy. This was the eighth recital for children which Miss Hackett has given this spring, and she was booked for several more this month.

Vladimir Horowitz's orchestral bookings for next year include appearances in Detroit and St. Louis. He plays in Havana in February.

Jose Iturbi's tour next season will take in the Pacific Coast, and thirty cities throughout the rest of the United States.

Suzanne D'Astoria Jackowska, singer, gave a recital in Carnegie Chamber Music Hall, May 12, with Yvonne Rudie at the piano. Six songs by Oley Speaks in her own French translation, with a series of songs by modern Polish composers, sung in costume, made up the interesting program.

Florence Foster Jenkins, president of the Verdi Club, gave a song recital the end of last month at the American Pen Women's Studio, Washington, D. C., making special effect with Brahms songs. Following the recital she entertained fourteen guests at luncheon in the Stoneleigh Court dining room.

Harriet S. Keator, organist and musical director at the Morrow Memorial Church, Maplewood, N. J., recently completed her year there, returning to her former position at St. Andrew's M. E. Church, New York, on May 3. Two Easter Sunday morning services crowded the Morrow Church at 8:30 and at 11:00, and every seat was taken in the evening. Mrs. Keator was honored by being made an honorary member of the Men's Class. The Roxy Quartet has been reengaged for another year. John Stanerwick succeeds her at Morrow Memorial.

Mrs. Edmund W. Kingsland, founder-president of the Washington Heights Civic Club, with the board of directors, held a social afternoon at McKinley Temple, Washington Heights. Marie Eva Wright, organist; Rosalie Du Prene, soprano, and Leo de Hierapolis, baritone, with Frederick Cromweel, accompanist, presented an interesting program.

Beatrice Marie Klunter, organist, recently gave a recital at the Estey Studios, New York, under the auspices of the Madrigal Society, Marguerite Potter, founder. She played works principally by modern American and European composers.

Harry Kononovitch's artist-pupil, Nicholas Mavrikes, appeared recently as soloist at a concert at the Hotel Commodore, New York, when again he upheld the fine impression already made as a violinist of high standard. On this occasion he presented the Scherzo Tarantelle of Wieniawski, after which he was repeatedly recalled. This unusually talented violinist executes trills in tenths and plays chords ranging to three octaves.

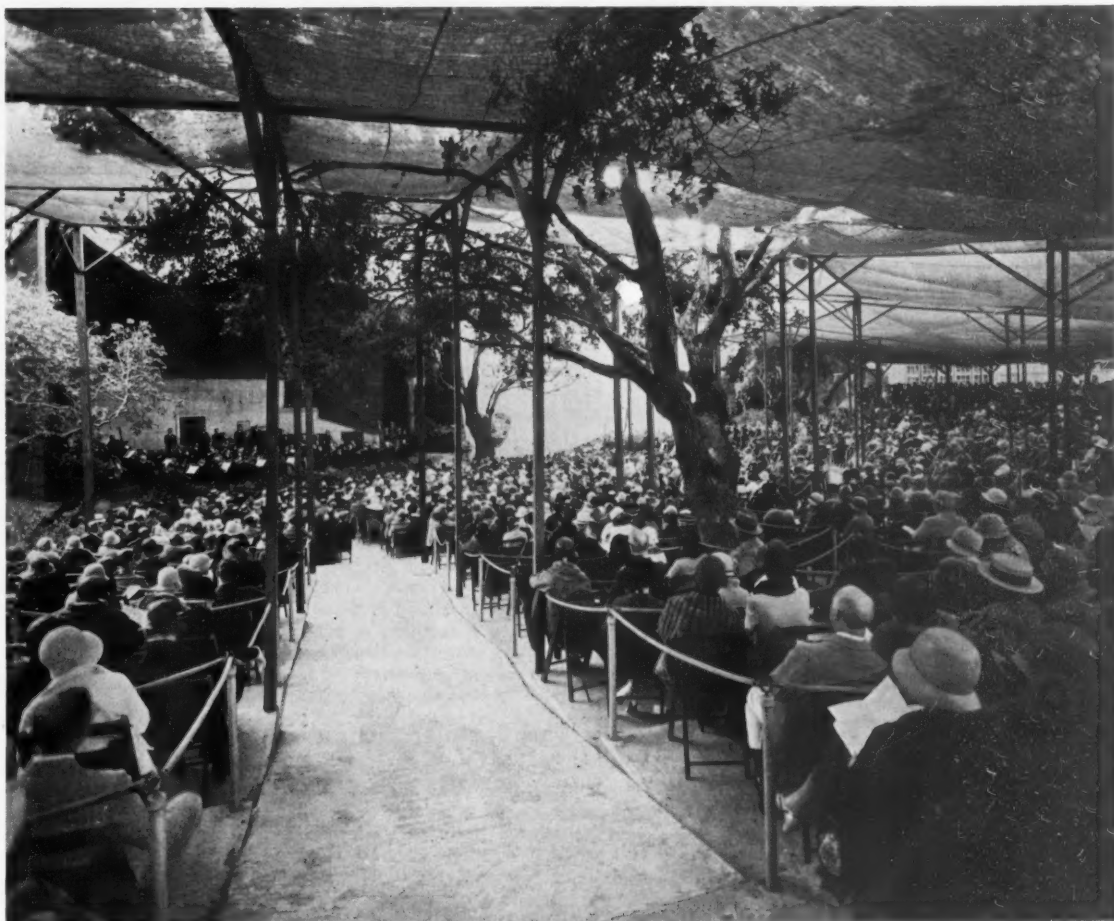
Christiaan Kriens, musical director of WTIC, Hartford, Conn., presented a novelty recently entitled *Radio Fantasy*, book by Thomas C. McCray, with music by Kriens. Its success was such that it may be developed into a theatrical production.

Harold Land, baritone soloist of St. Thomas' Church, New York, sang with the choir at Madison Square Garden at the great Carnival which was given in behalf of the Judson Health Center.

Donatien Lelievre, director of the French National Federation for the Blind, addressed the Conference for the Blind in New York, stressing the importance of music as one of the most interesting and satisfactory openings for the blind, and recommending it for first place. Thanks to Braille, it is now possible for the blind to study both standard literary works and musical compositions; one of the most noted of the blind artists is Edwin Grasse, who composes for violin, organ and orchestra, and is frequently heard at public affairs.

Sylvia Lent, violinist, recently played in Nashville, Tenn., on the Columbia Concerts Hour over Station WABC, and at the Western New York Music Festival, Fre-

CALIFORNIA'S BEAUTIFUL AND UNIQUE NATURAL THEATER



THE WOODLAND THEATER AT HILLSBOROUGH

where the sixth season of open air concerts, sponsored by The Philharmonic Society of San Mateo County, Cal., will open on June 21, with Walter Damrosch wielding the baton. Guest conductors for the eight concerts this season, to be given on consecutive Sunday afternoons, besides Damrosch, are Sir Hamilton Harty of the Manchester Halle Orchestra, Pierre Monteux from Paris, Alexander Smallens and Artur Rodzinski. Inasmuch as the first two concerts of the season will be presented during the period of the Biennial Convention of the National Federation of Music Clubs in San Francisco, it is anticipated that many delegates and visitors to the Convention will avail themselves of the opportunity of hearing a concert in this beautiful natural theater, which is believed to be the most unique one of its kind in America.

donia, N. Y. Bennington, Vt., will hear Miss Lent, August 14. The violinist will play in Washington, D. C., February 2, 1932.

Gertrude Lyons, blind soprano, was guest artist recently at the Academy of Music, Brooklyn, for the Blind Players' Club; the large audience received and applauded her with heartiness. She recently sang for the Greenwich Village Historical Society, also at the annual dinner (third time) of the Philemon Society of Brooklyn.

Franklyn MacAfee, concert organist, gave a recital in honor of Juanita Winchester Lumley, composer, in the Cardinal Riche-lieu Tea Room Studio, Detroit, Mich. He was heartily applauded after his playing of pieces ranging from Bach to Widor, and his own prelude, which is dedicated to Mrs. Lumley. Laura Osborn, vocalist, sang two songs, and J. Donald Phillips gave a Shakespearean reading and impersonation.

Margaret McClure-Stitt, composer, is rapidly becoming known, her songs encompassing the following: nature songs, songs of childhood, love songs, character songs, *The Span of Life*, and a song for every age. Her recent program, presented at the Barnard Club, New York, brought her many flattering comments.

Georgia McNally, who possesses an excellent contralto voice, recently sang four solos at the Sunday services of the Spiritual and Ethical Society at the Hotel Astor, New York. As usual, she was enthusiastically received by her listeners.

Ernest Mehaffey, Parke V. Hogan, Harold Godschalk and R. W. Edwards,

organists, were associated on the May 9 program of music, combining four pipe organs and one reed organ at the Estey Organ Studios, New York. A varied program of well known music made the hour very interesting.

Kathryn Meisle has been reengaged for the Atwater Kent Hour for the seventh consecutive year. This summer the contralto sings at Hollywood Bowl and in the Philadelphia Orchestra's summer series. Next winter Miss Meisle will make a tour of the Pacific Coast, her fifth in seven years.

Laurie Merrill achieved additional success as poet during her recent visit to Washington and Philadelphia. She was one of the seven nationally known speakers at the Annual Authors' Breakfast, National League of American Pen Women. The Post, Star and Herald all made special mention of her. The Post calling her "a talented poet," and the Herald saying in part "Young poet, now riding on the wave of high praise for the beauty of her poems." Dorothy Emery played her piano obligato accompanying numbers beautifully. Luncheons, dinners and

parties, at the Congressional Country Club, readings at a well known Girls' School, etc., quite filled her time.

Hans Merx, Lieder singer, having completed his American tour, sailed on the S.S. (Continued on page 30)

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NEW YORK MAY 30, 1931 No. 2668

The claque in truth constitutes the racket in grand opera.

Dead-heads are very much alive to their opportunities.

More artists have been ruined by praise than by criticism.

They do not condemn jazz in Europe! they simply enjoy it.

You can judge a man's culture by the concerts he avoids.

Even in small opera companies the tenors feel just as big.

Composing used to be an art; now it is very much of a trade.

Love at first sight rarely applies to reading new modernistic compositions.

If Ananias had been an opera singer he would have needed no press agent.

In music, as in other walks of life, envy often may be regarded as a kind of praise.

The concert of musicians seems to be in inverse proportion to their accomplishments.

Now the Metropolitan Opera House is padlocked, too, but not for Prohibition reasons.

Brahms and Browning have more in common than the alliterative relation of their names.

Is it not peculiar that so many healthy athletic, young American composers write such pessimistic music?

Oh, why do those announcers mingle their heavy bass voices and "Amurican" enunciation with the music?

Those who are able to pronounce the name "Scheherazade" correctly do not necessarily enjoy the composition more on that account.

Labels on bottles mean nothing since prohibition came into effect. They never did mean much on violins.

The fearful debacle in the price of stocks should recall the repeated warnings given by this paper to musicians not to speculate in Wall Street. It is

rumored that many of the tonal brethren have been hard hit in the slump. Musicians who have money to spare should keep away from stock speculation.

Few in a lay audience know the importance of the fellow who pounds the kettle-drums with his felt-headed sticks.

Our government has schools for aviation but none for art. Apropos, a new National Opera has just been established in Greece.

Cleveland, Ohio, now is numbered among the American cities which sponsor summer performances of open air grand opera. The venture in Cleveland is experimental and will last only a week, from July 28 to August 3, but if it proves successful no doubt a longer term will eventuate next year and thereafter. The municipal authorities and the newspapers of Cleveland are interested in the project and that is as it should be.

Among the distinguished musicians who are remaining in New York during part of the summer in order to afford opportunity to pupils to have the benefit of their instruction who cannot be in New York during the winter time is the eminent pianist and composer, Simon Bucharoff, well known author of *The Modern Pianist's Text Book*, which has been so successful. Music students are to be congratulated upon the fact that so many of the outstanding teachers are extending their time in New York during the present summer.

The Eastman School Anniversary

Last week the Eastman School celebrated its tenth anniversary. It was a notable event in many ways, but particularly because of the fact that the exercises consisted entirely of the presentation of American works. The efficiency of the school as a seat of higher musical education was demonstrated by the performance of compositions by American composers. Instead of the usual series of programs taken from the classics, revealing young prima-donnas, virtuosi, orchestra players, operatic and dramatic artists, conductors, and so on, Dr. Hanson chose to carry out still further the policy that has made his work as director of the school so notable and so important, by replacing the standard operatic and concert repertory with creations of musicians living in America—many of them born here. The result was to present native students in music of the sort they might make themselves if they were composers.

American music is given from time to time in America. Occasionally! It is still considered to be an unwanted outsider. There is no denying the fact, shameful as it is. Occasionally it is demanded of students that they play at least one American work;—demanded not as a matter of conviction but as a painful concession. Dr. Hanson feels otherwise about it. He believes—really, actually believes!—in American music, music by native Americans; and he also believes in American artists, in the future of American music students. He has shown by his conduct of the Eastman School that he is a genuine optimist, and he has proved that his optimism is justified. In other words, he has gotten results. The compositions he has unearthed have proved worth-while, and the Eastman School is graduating students who are real musicians, fully prepared to take their place in any musical undertaking, whether it be opera, orchestra playing, recital giving, or teaching.

The Eastman School anniversary exercises were, therefore, not merely a celebration of ten successful years; they were the celebration of a new spirit in American school work; of an entirely self-contained America. That it was musically so notable does honor to America and Americans—and most of all to Howard Hanson, who is solely responsible for the whole idea and its development.

Modest Paderewski

On the eve of his departure for Europe, after one of his longest and most successful American concert tours, Paderewski said that throughout his long career he has rarely experienced complete satisfaction with his playing. As he put it: "There have been a few moments when I have known complete satisfaction, but only a few. I have rarely been free from the disturbing realization that my playing might have been better. I am glad this has been so. Had I been satisfied, I might have stopped progressing."

Asked what he considered the greatest accomplishment of his career, the master said: "The great-

est accomplishment of any life is the consciousness of having fulfilled one's duty. What is duty? It is the fulfilling of responsibility. The moment a person, with the preliminary training of childhood and youth behind him, sets out on some definite line of work, he assumes responsibilities. He owes it to himself and to the world to meet these to the best of his ability. If at the close of his life he feels that he has done this he has achieved the highest reward that can be given to him."

A precept laid down by Paderewski, which is a valuable hint to pianists, was thus expressed: "The hardest thing for a musician to realize is that he must keep his work and the actual playing of his instrument separate from each other. Hours of gruelling, intense work and study and practice are indispensable, but these must be pushed entirely out of one's mind when one actually sits down to play. There must be no sense of work, even when an artist is playing for himself alone. Particularly before an audience must he give the impression of ease, and this can be accomplished only if every thought of work in connection with his instrument is put out of his mind."

The Toscanini Fracas

In connection with the conflict between Toscanini and the Fascist authorities in Italy, some sidelights have cropped up which merit mention.

Koussevitzky, in protest at the Bologna incident, which he calls "a disgrace to the Italian Government," refused to keep his engagement to conduct at La Scala next month. The extreme view and action of Koussevitzky is tactless and even foolish, and not conducive to helping Toscanini. The present political powers in Italy constitute a de facto and recognized government, which certainly has the right to issue orders and to enforce them if necessary. Toscanini is an Italian citizen, and by his act must have known that he courted discipline. That is strictly a matter, therefore, between Toscanini and the Fascisti. However, the injection of Koussevitzky into the affair seems absolutely gratuitous and unnecessary. A Russian, he probably does not love the Soviet rule in his own native country, but it is doubtful whether he would refuse to play its present national anthem were he asked to conduct it in Russia.

Walter Damrosch, too, puts a finger in the pie, by issuing a statement quoted as follows in the daily papers:

"Naturally we, as Americans, do not desire to interfere with the politics of another country, but generally speaking as a musician, Italy is not at war and there is no particular reason for frequent repetition of her national hymn or song symbolizing Fascism.

"Toscanini was absolutely within his rights to refuse to play either of those tunes on this occasion. It is possible that his aggressors knew his lack of sympathy with the aims of Fascism and therefore used his opposition to provoke a quarrel.

"If Italy were at war it would be different. When a nation is in danger the national anthem is a symbol of patriotism and is a great and wonderful instrument for inflaming patriotism. In time of peace the perpetual playing of national anthems is a nuisance."

There is more sense in the Damrosch attitude than in that of Koussevitzky. And yet, the former should know that some countries make a practise of insisting on the playing of the national anthem at all public entertainments. In England, the custom has been observed for a great many years, at concerts, theatres, cafes, restaurants, music halls and dances.

Damrosch is right in declaring the observance to be a nuisance in peace times. A citizen may be deeply patriotic and yet not pleased at the necessity of jumping up at sundry times and places, and listening to the anthem or joining in its vocal expression. It is safe to say that when this is done in America in these peace years, the average enforced standee and vocalist feels secretly resentful, and regards the ceremony as a decided "nuisance."

When the Bologna contretemps was first cabled to America, the MUSICAL COURIER dubbed the whole affair "a tempest in a teapot."

Read what Mussolini, head of the Fascists, says to Universal Service, regarding the attitude of the Italian Government toward the Toscanini happenings in Bologna and Milan: "We shall not give excessive importance to a banal incident. There has been no official communication and we have no intention of making one. The affair is being handled by the Prefect of Milan, who must arrive at his own solution."

That seems to close the whole matter, except, that if Toscanini had played the anthem he would not have received a trouncing and would not even have stultified himself as a musician, despite the fact that he looks upon the Fascist anthem as just "poor music."

VARIATIONS

By the Editor-in-Chief

Everyone knows now about the recent incident at Bologna, when Toscanini refused to conduct the Fascist national anthem at a concert, or permit it to be performed there.

Discussion still persists as to whether he was "unpatriotic," impolite, musically justified, obstinate, or tactless. The Fascists feel aggrieved, and opponents of that party glorify Toscanini's attitude. It is easy to understand the state of mind of both factions. Toscanini, a man of strong convictions, acted as his impulse dictated, and therefore he cannot be severely blamed.

The whole contretemps will have no important political or musical result, and it was great advertising for Toscanini—not that he planned it, however.

On the whole, musicians do not appear to be successful in politics. Beethoven renounced his hero, Napoleon. Cherubini fell afoul of the same mighty man. Wagner was exiled as an insurrectionist. Richard Strauss got into trouble by putting his signature to a war manifesto. Dr. Kunwald and Dr. Muck were interned. Paderewski did not last long as the Premier of Poland.

Even Don Carlos, of Portugal, who played the 'cello, was assassinated, and Crown Prince Wilhelm, of Germany, an excellent violinist, lost his chance of occupying the throne. His father, the Kaiser, composed several pieces of music. Now look at him.

I am in receipt of a delectable little book called *Complete Backgammon*, by Walter L. Richard, and published by the Cosmopolitan Book Corporation, of New York. Games that require facility in figures and powers of calculation have always discouraged and sometimes appalled me, especially when I regarded some of the types of persons who are expert players of chess or bridge.

"Backgammon is a contest in mathematics," says Mr. Richard's preface. At that point I decided that the game does not belong in my repertoire, but nevertheless I read on, and came to this passage: "This book cannot enable anyone to become a real backgammon player without practise. Nor can any book. It has been said that no music teacher can 'teach a pupil to play the piano,' that all he can do is, 'show the pupil what to practise so that the pupil may teach himself by practising.'"

Mr. Richard explains what and how to practise; painstakingly and very clearly analyzes all possible moves with their odds for and against; and gives such general useful directions as are apparent even to such a mathematical moron as myself.

I took a backgammon board and conscientiously played a number of solo games, working out the Richard demonstrations. A miracle happened, for I really began to understand what the whole thing is about, and I feel that I am no longer quite a social outcast even with my inability to play bridge or golf. I heartily recommend Mr. Richard's book to backgammon players, and those willing to become such.

Boris Koutzen, the violinist, had an experience recently in a small Minnesota town, which he relates to this department: "At my request, my manager always sends out letters to the local managers asking to make sure to have the piano tuned to 4.40 pitch. Everything went well until I came to a certain place where the piano, while well tuned, was very low in pitch. I asked the managerial sponsor whether the usual letter had been received. The answer was 'Yes, and the tuner had his instructions, but he examined the piano and said that it is much easier for a violinist to bring down four strings to a lower pitch than for a tuner to pull up all of the strings of a piano, so he thought it unwise to undertake such a big job, and I agreed with him.'"

Arthur Hartmann explained to a curious person the other day that he uses the final "n" in his name because otherwise it would number thirteen letters. "Do you really believe in that superstition?" was the astonished inquiry. "Of course," replied the imperturbable Arthur; "did you ever consider the case of Tristan and Isolde? Thirteen letters in their combined names, aren't there? Just see the bad luck which beset that couple."

J. F. P. writes: "I read what you wrote jokingly about moths in one's piano; but seriously, every summer the moths get into my piano—into the felt

pads, I mean. Whenever I open the top cover, a moth flies out. What would you advise me to do?"

Keep the cover down.

Real prosperity will not return until every American citizen has eight tubes in his radio set.

And there is "Opus O'Flynn," who tells the readers of this column: "In a discussion I had with Siegfried O'Houlihan the other day, I told him that Stravinsky's recent composing reminds me of the Irish military instructor's definition of strategy. 'Strategy,' he explained, 'is whin ye don't let the enemy discover that the ammunition is run out, but just kape on firin.'"

"America has no love for the music of bells, except the one on the cash register," is the withering opinion of a correspondent who signs himself poetically, "Carillon Belgique."

A group of musicians is planning an experiment in "modernized" opera. We just want to warn them that if Tristan is permitted to croon to Isolde through a megaphone, we'll be on King Mark's side.—New York Evening Post.

One of the best known guide books says: "Traveling in Africa is no longer a hardship. COURIERS may be found everywhere from Cape Town to Cairo." There is no doubt that ours is the most widely circulated and best distributed musical paper in the universe.

That person who does not know the difference between an octopus and an octet has evidently never heard an octopus.

Jascha Heifetz tells the story that a friend tried to get him on the telephone at a Los Angeles hotel. The operator could not understand the name of the artist, so in desperation the caller shouted once more, and spelled, "H-E-I-F-E-T-Z, the violinist." "Oh, the violin player? Certainly. I'll connect you with the dining room." And the operator did.

Abram Chasins, the composer, very kindly sends a communication received by him. It has been marked Exhibit 6,247B and placed in the Variations museum of epistolary curios:

New York, May 8, 1931.

My Dear Mr. Chasins:

I hope you do not object to anonymous communications. It is that I must keep hidden my identity that I write you thus. Although I work in New York as translator for an office of import and export, and while taking my vacation to home in Habana last Christmas 1930 etc. I had the extreme pleasure as well as honor to hear you playing on the piano. I thought you played very gratuitously indeed, and I became immediately converted to your Rush Hour etc., not to mention the Concerto for piano, cello and orchestra.

Only but the other day that I saw you entering the house where I address this, and thinking surely to myself "That you live there" I investigated and found that most indeed so.



THAT WAY OUT.

Applicant (with hat)—"Is there an opening here for a tenor?"
Impresario—"Yes—through the exit door."

You can imply I am sure that this is no clandestine misadventure, as I do not extend to you my name or address: not that I would pretend any concern at meeting your good self but rather because I am a young lady in demand and would feel that such external forwardness would be lowly for one of my breeding and station, as you can understand.

It is because I think all great artists should be warned by their appreciated hearers of the likes of same for their talents, since when all is said and done, how otherwise would you know the affectedness of your performance? If no one says? If no one does? Not the critics for they must write however little they can hear or infer from same.

I do think that your control of the graduations of dynamical sounds such as the loudness and/or softness not only of a passage but of the intimate notes of same when spread apart is remarkable. You render things with your head as well as: fingers, hands wrists, arms and not to forget the important feet on the peddals, if I may make so bold. It is intelligence that is lacked by so many artists we hear and that you have to some very degree I am certain after your audition.

Yours sincerely,
APPRECIATED LISTENER.

Wolff M. Henius, New York representative of German film publications, comes along with this new operatic anecdote from Berlin:

"Not long ago two music critics met and one asked the other to review for him a Carmen performance in which a new Don José and a new Micaela were scheduled to appear. The opening curtain was set for seven o'clock, but only the new Don José was on hand, and no Micaela had arrived. There must have been some accident on the train. The scene director became nervous, the sold-out house likewise. Ten minutes after seven: no Micaela, no telephone or telegram messages from her, so that the director decided to start with the performance and to have some chorus girl take Micaela's place, hoping that the real Micaela would arrive meanwhile.

"He ransacks the chorus, but nobody has studied the part of Micaela. Finally the senior of the chorus, a sixty-year old, consents to take Micaela's place.

"Meanwhile, the substituting critic, like most of his craft, arrives late at the performance, and does not hear the 'new' Micaela until the third act, when she arrives to tell Don José that his mother is ill and desires to see him. After hearing her sing, the substitute leaves the theatre in order to report to his colleague.

"The latter asks: 'Well, how did you like the new Micaela?' Whereupon the other replies: 'I know nothing about her, for she did not appear. But I can report to you that the illness of Don José's mother is greatly exaggerated, for the old lady came herself to visit her son.'"

My very shaky knowledge of early Chinese musical history seems to have led me into a grievous error which might endanger the cordial relations that have existed so long between our country and China. Therefore I gratefully accept the attached correction and hasten to publish it herewith:

Los Gatos, California, May 11, 1931.

Dear Variations:

On your editorial page of March 7, 1931, you said: "The Chinese are celebrating the arrival of the year 4884 and have yet to produce their first music critic."

I have been gathering data on Chinese Music and its history for the past thirty-five years and from my gleanings wish to send you a few so that you may know that from the Chinese we have the first recorded words of a music critic.

In the "Shu King," the earliest historical record the world knows, edited by Kong (Confucius) gives the first record, i.e., The Emperor Shun (2284 B.C.) said to Kwei, whom he had appointed Musical Censor: "I command you to regulate music. Poetry is the expression of feeling and singing lengthens the words: the notes should accord with the measure.

The reed regulates the voice and eight instruments and you must harmonize them all, but without disturbing the due order—Gods and men will then approve." [Book of Yu]

He also said: "Music must follow the words; it should be simple and unaffected."

Later several writers (140 B.C.) assert that: "The art of regulating the heart by means of music was irretrievably lost and that it only seemed to inflame the baser passions."

I could furnish many pages of others but trust the above will convince you that they did have music critics.

Sincerely,
GRENVILLE PETTIS.

Another abashed admission I must make speaks from the following communication:

New York, May 18, 1931.

Dear Variations:

I see that Fort Worth broke into your "Variations" page last week, in the person of Miss Patti Hightower, who will be surprised, to say the least, when she discovers that she is a singer. The fact is that Miss Hightower is a pianist, and a good one, too. She studied with me in New York during the season 1929-1930, after having attended one of my Summer Master Classes a few years previous to that. She was formerly a pupil of my wife's at Texas Woman's College.

Sincerely,
EDWIN HUGHES.

The world has been waiting impatiently for some one to come along and explain why Tristan and

Isolde is a great music drama, and finally a writer in the London Saturday Review, of recent date, solves the mystery for us all, as you can readily see from this quotation:

There is something very odd about the attraction that renunciation and redemption had for Wagner, at least as themes—for he did not himself renounce very much in the way of life or love. Perhaps that is why "Tristan und Isolde" is his supreme creation. I doubt whether Parsifal could have stood cross-examination about the Beatific Vision any better than Tennyson, but Tristan is the very food of love. There is more lightness in Schubert, more grace in Chopin, more effortless spontaneity in Beethoven, but Wagner alone plumbs the depths and scales the heights of human emotion; and in "Tristan" his music is charged and supercharged with all the heartache and the heartbreak of all the world's luckless lovers. Parsifal, one feels, could never seriously challenge Plotinus as an authority on the next world, but the Liebestod should give even that cold statistician, the Recording Angel, some notion of why Dante followed Beatrice to the very stars of heaven, since only where Beatrice was could heaven exist for Dante.

There are metal bars, chocolate bars, music bars, and speakeasy bars.

Bert Lown, conductor and composer of popular music, declares that it was he who first induced Rudy Vallee to sing. Now no one can induce him to stop.

Peace is that blessed era when you can love the Star-Spangled Banner without trying to sing it.—*Telegram-Mail*.

Who wrote the librettos to Faust, Aida, Lucia and Trovatore? Answer quickly.

M. B. H. writes: "I know a young opera singer who is making steady strides forward in his art. The other day he almost strode over the footlights."

Motto for young tenors: If at first you don't succeed, high, high, again.

The modern sonata is at a "new low" as they say in Wall Street. Who writes sonatas nowadays?

More Soviet atrocities: The Russian State Publications have issued, in the course of the past three years, more than 400 different compositions, of which many have already been heard abroad. . . . The Soviet Academy of Music in Moscow gave a concert recently in observance of the fiftieth anniversary of the death of Moussorgsky. There were similar ceremonies all over the Soviet Union. . . . The Soviet lumber camps, with "forced labor," have been described sobbingly in the American newspapers. It was not added, however, that concerts, moving pictures, and theatrical performances were supplied by the Government at all such camps, in order to cheer the workers.

Musicus—"Where are you going this summer?"
Harmonic—"My wife and I have talked it over and concluded that home is far more comfortable than any place at the seashore or in Europe, and so we—"

Musicus—"We can't afford to go away this year, either."

Next to that of the Messenger in the first act of Aida, and Beppo, in Pagliacci, the most important roles in opera are Grimmerde in Walküre, and An Officer, in Rigoletto.

A pianist who ought to be ashamed of himself says that he practises with his left hand all the right hand passages of his repertoire, and all the left hand passages with his right hand. The really difficult thing to do, however, is to reverse the hands simultaneously, cross the feet when pedalling, read the music backward, and breathe through the ears.

Have you ever noticed that the metronome ticks too slowly for slow pieces, and too fast for quick ones?

Every cloud has a silver lining. Ornithologists complain that the American bald eagle is almost extinct. However, college mandolin clubs, too.

There is no hurry about our producing the great American Composer. Bonn, where Beethoven was born, is 1,006 years old.

It is not easy to believe in evolution when you question an opera singer about the symphonic literature.

Otokar Sevcik, noted violin pedagogue, eighty years old, will come to America next season to teach in New York and Boston. Sixteen years ago he lost

his speaking voice, which doctors vainly tried to restore. "I cured myself by drinking beer," Sevcik explains. Then the Wagner singers are right.

Modernistic music now flirts with heresy but clings to the perquisites of orthodoxy.

My idea of a joke, when I get to Paris next month, is to request the hotel telephoniste to call up Pacific 231 and ask for Monsieur Honegger.

Arias and songs for the Baden Baden festival: "Zitti, Zitti," "Piano, Piano," "Batti, Batti," "Leise, Leise," "Eli, Eli." How did those composers overlook Tse Tse, Dik Dik, and Berri Berri?

The piano is an instrument on which to place the radio.

A sign of summer: "Entrance for Passengers."

One of the troubles with approaching summer is that no one has yet devised a screen that will keep out both flies and the radio concerts your neighbor insists on having every night.—*New York Evening Post*.

A conductor who was accompanying a singer at rehearsal was much annoyed at her singing flat consistently. At length he stopped the orchestra and said to the singer: "Madame, would you be so kind as to give the orchestra your A?"

Market reports say that string beans, spinach, asparagus and peas have dropped in price. How-

Pointing a Moral

(Reprinted By Our Own Request)

(Scene: a Western city. Personages, a local musician, and Rene Devries, general representative of the MUSICAL COURIER.)

Local One—"I have a complaint to make against your correspondent here."

Devries—"What is it?"

Local One—"She does not mention my name in her letters to your paper."

Devries—"What do you do that you consider entitled to mention?"

Local One—"I am a teacher and my pupils give recitals. Sometimes I play at them myself."

Devries—"It seems to me that I have seen your name in the MUSICAL COURIER."

Local One—"Oh, yes. Your correspondent used to write about me when she first came here."

Devries—"Are you a subscriber to our paper?"

Local One—"No."

Devries—"How do you know you were written about in it?"

Local One—"Friends used to tell me and then I would buy the paper."

Devries—"To read what was written about yourself?"

Local One—"Yes."

Devries—"And at other times you did not see the MUSICAL COURIER?"

Local One—"No."

Devries—"Therefore, if your friends were not on the watch to keep you posted about the mention of your name you never would buy the MUSICAL COURIER?"

Local One—"I suppose not."

Devries—"Coughs."

Local One—"Do you think it ethical for your correspondent to leave me out of her letter altogether?"

Devries—"Certainly. She is so ethical that she brings about a distinct financial loss to the MUSICAL COURIER. Think of the revenue we would gain if she wrote about you every week, thereby leading you to purchase a copy of our paper each time."

Local One—"I never looked at it that way. But look here, the MUSICAL COURIER mentions nearly every week persons in this city who are not nearly as important musically as I am, but they happen to be subscribers."

Devries—"How do you know they are mentioned nearly every week?"

Local One—"I well-I-er-when I don't buy the MUSICAL COURIER I read it in the waiting room of my neighbor in the studio building."

Devries—"Coughs."

Local One—"Do you think I ought to be omitted from your paper?"

Devries—"Do you subscribe to any music paper?"

Local One—"No. The others send me their paper for nothing. Why can't the MUSICAL COURIER be sent to me for nothing?"

Devries—"After coughing"—"We couldn't afford that."

ever, high grade Russian violinists and prime coloratura sopranos continue to command big fees.

Paderewski certainly stands them up at his recitals.

Something must be done about this Soviet world-dumping of wheat and violinists.

There is positively no truth in the malicious rumor that Pagliacci and Cavalleria Rusticana have gone to Reno to be divorced.

LEONARD LIEBLING.

"Let George Do It!"

The following is taken from the Book Binding Magazine:

"At some time in its career, every class paper is asked this question: 'Why do you have so much in your paper about So-and-So?'"

"Well, gentlemen, the reason is just as obvious as it is simple. Mr. So-and-So appears often in the news because Mr. So-and-So is the fellow who's really doing things. There is nothing a trade paper would welcome more than to have everybody in an industry doing things all the time, for the more names you get into print, the wider the appeal of your paper. But it so happens that human nature, as has been observed before, is human nature, and the world runs more or less on the principle of 'Let George Do It.'"

"And then, when George does it, everybody wonders why he should be given credit for the job."

"People are funny that way."

Do you want credit for what you do?

Local One—"If your correspondent doesn't mention local people what is she here for?"

Devries—"She is here in order to be bombarded with circulars, news items, pupils' programs, and tickets for pupils' concerts by individuals like you; she is here in order to use up pen, ink and paper writing about you; she is here to go out in all kinds of wind and weather, and to spend carfare, attending the performances of your pupils; she is here to employ her time and talent in writing about you; she is here to buy postage stamps in order to mail to New York what she has written about you. And do you know what the New York offices of the MUSICAL COURIER are for? They exist for the purpose of paying rent and receiving that notice about you, handing it to an editor whose time is paid for, who hands it to a copy boy whose time is paid for, who takes it to a distributor at the press whose time is paid for, who takes it to a linotyper whose time is paid for (and he sets it up on a machine and with leaden type which is paid for), who gives the type to a boy whose time is paid for, who makes a proof of the matter and passes it to the proofreader whose time is paid for, and then carries the type to the man who puts it into forms whose time is paid for, who calls for a boy whose time is paid for, and there it is printed on white paper and with ink which is paid for, and then bound into pages by men whose time is paid for, and then corrected by editors whose time is paid for, and distributed all over the world by the post office which is paid!"

Local One—"Hold on. I see the point. I'm no blockhead. If all the musicians were to act as I did, and there would be no subscribers and no advertisers, there would be no music paper to write about us. On the other hand, if all of us subscribe we increase your circulation by that much and spread our own fame in corresponding degree."

Devries—"Too astonished to cough."

Local One—"Please put me down as a subscriber."

Devries—"I would prefer you to let your subscription go through our correspondent here. She gets a commission on the subscriptions from her city."

Local One—"I'm glad to know that. I'll see that others beside myself subscribe, too. I don't mind telling you the truth now. I used to buy the MUSICAL COURIER every week to look for mentions of my name and I know many others here who do the same thing. Of course if I knew that my name was to be mentioned in every issue I probably wouldn't buy the paper at all after awhile."

Devries—"Do these papers which are sent to you for nothing mention your name frequently?"

Local One—"Oh, yes, but I don't especially value those mentions."

Devries—"Why not?"

Local One (after deep thought)—"I imagine it must be because I don't have to pay for those papers."

Devries—"Thank you. I set out to teach you something, but instead I have learned much from you. Goodbye and good luck."

THIS, THAT, AND THE OTHER THING

Accord and Discord

Among MUSICAL COURIER Readers

Larynx Discussion Continues

New York, N. Y., May 22nd, 1931.

Editor, Musical Courier:

In the MUSICAL COURIER of May 16 Mr. Edmund J. Meyer very kindly accedes to my request for an explanation of his recent statement that "the larynx was not made to sing with; it was made to sing through."

After a careful reading of this explanation I regret to have to say that the latter state is worse than the first, for not only does Mr. Meyer not explain his statement but he makes a number of others which are no more in accordance with the facts than the original one. For instance, Mr. Meyer says that he was writing "from the standpoint of the technic of singing, tone production, control and reinforcement" not "of the phenomena of voice." But the phenomenon of voice is the result of the technic of singing, tone production, etc. It is impossible to separate voice from its production, it cannot exist as a separate entity.

Mr. Meyer then goes on to say: "The action or vibration of the vocal cords is as automatic and unconscious as the vital or living breath." Here he confuses two separate matters. The action of the cords is controlled by the muscles of the larynx, the vibration of the cords is induced by the passage of the breath between them. Furthermore breath is neither living nor vital. It is simply air, that is a combination of oxygen and nitrogen. Since we sing with exhaled breath, some of the oxygen of this has already been consumed; and as oxygen is the life sustaining element, the singing breath is somewhat less "vital" than that which is drawn into the lungs.

To say: "The color, quality and character of the tone comes from the body below the larynx" is a plain misstatement of fact. There is no tone producing mechanism located in the body; the larynx is the sole tone producing mechanism we possess. Birds sing by means of what is called a syrinx, an organ which is located at the bifurcation of the trachea. Man, however, does not possess such an organ and is therefore entirely dependent upon his larynx. The statement "The technic of correct singing is on and in the body and not in the throat," is therefore meaningless.

Mr. Meyer finds fault with my recent article on the vocal tremolo (MUSICAL COURIER of April 18) saying that I wrote merely of the effect and not the cause. In this I said that tremolo was caused by the "spasmodic motion of the larynx itself." Mr. Meyer, however, says that tremolo is always the result of "a weak adjustment of the larynx," but does not tell us the cause of the weak adjustment; and might not a weak adjustment result in spasmodic motion? Further on he says that "all beginners and many singers are stronger in the drive than in the control" but does not explain what he means by drive or control. This, he says, results in the use of muscles which should not be used in singing, "inevitably throat muscles, and as a rule the muscles of the larynx." If the tone is made below the

Excavations Disclose Organ 2000 Years Old

Professor Ludwig Nagy, who is conducting excavations on the site of the former Roman city of Aquinum, near Budapest, Hungary, reports the finding of an organ 2,000 years old. The instrument is said to have been found in good condition in the cellar of a house which was destroyed by fire and was subsequently rebuilt. The organ is described as being three feet high and six feet wide, the keyboard of bronze and the pipes of silver.

A Latin inscription states that the instrument was built about 228 B.C., by order of the Magistrate of Aquinum, Caius Julius Victorianus, who presented it to the Guild of Wool Weavers.

larynx and the muscles of the larynx should not be used in singing, it would seem that the weaker the adjustment of the larynx the better, for the tone would then be able to pass through the larynx without hindrance.

It seems incredible that anyone could put forth conclusions such as Mr. Meyer offers as facts. In such matters it is not merely a question of personal belief; the facts of anatomy, physiology, and physics stand regardless of individual opinion, and what Mr. Meyer believes to be facts are illusions unsupported by scientific proof. Regardless of differences of opinion as to methods advocated in the training of the voice, the salient facts of the production of the voice, a few of which I have outlined above, stand unassailable.

WILLIAM A. C. ZERFFEL.

Give Us Live Movie Music

New York, May 15, 1931.

Editor, Musical Courier:

I am among those that do not like the raucous, metallic sound of "canned music," and I have therefore joined the Music Defense League organized by the National Federation of Musicians.

Millions of people in all parts of the country have actively expressed their opposition to mechanical music through this means, and I think that theater owners and promoters of the moving picture industry should take notice and put live, warmblooded musicians back in place of the clanking, whirling, rattling Robot. Not only would movie patrons be spared irritation to their nerves and again be allowed to enjoy pictures in peace and contentment, but thousands of jobless musicians throughout the country would come rightfully back into their own.

Hoping you will see fit to publish this, I am,

Sincerely yours,

A CONSTANT READER.

Defending Our Editor

(FROM THE PACIFIC COAST MUSICAL REVIEW)

Leonard Liebbling, editor of the New York MUSICAL COURIER, certainly knows how to handle his critics. Some time ago he received a letter from Vienna from a correspondent who, not being able to find anything else to criticize, takes a shot at the clever Variations department written by the editor. Says this irate commentator:

"I can not understand how the MUSICAL COURIER can permit you to print so much unimportant and superficial rubbish. That kind of humor may be all right in America, but here in Europe we expect a representative musical paper to have more dignity and a more constructive serious outlook on artistic matters. And, for the love of Justice and Truth, please stop your constant gibing at Mahler, Bruckner and Parsifal. Millions of

persons in the musical world admire the three most profoundly."

In the first place, the writer of the above has no sense of humor, or else he would not take himself so seriously. Secondly, having no sense of humor, he can not possibly be a judge of anything humorous. Finally, he gives himself away in the last part of his letter, showing that he is peeved at something the Variations editor has said with

I See That

Harold L. A. Whittle, noted Australian accompanist, was in New York recently en route to Europe.

Otto H. Kahn had an audience with Mussolini during his recent stay in Rome.

Jose Figueroa, pianist, and Narciso Figueroa, pianist, gave a recital before a capacity audience at the Municipal Theater, San Juan, on May 14.

Jean Elizabeth Cumming, daughter of Marie DeKzyer, made her debut as pianist in Jackson Heights, L. I.

John Prindle Scott was guest of honor at the Syracuse Women's Glee Club concert on May 14.

Ian McIntyre, after many years of teaching in London, is now located in New York.

E. R. Schuetz, eminent Berlin tenor, is in New York making arrangements for a concert tour next season.

Frederic Baer was baritone soloist at the Hall of Fame unveiling on May 14.

Nine artists, professional students under Alice Lawrence Ward, gave a song recital with unique numbers at the Ward studio.

Joseph Littau has made a great success of his conducting of the Omaha Symphony Orchestra.

The Sackbut will hereafter be published quarterly instead of monthly.

The Student and Professional Concert Ticket Service of New York will continue during 1931-32.

Frank Mannheimer will tour in concert next season under the management of Annie Friedberg.

New Haven, Conn., recently unveiled a tablet in memory of Ethelbert Nevin.

The Schubert Music Society, Edward Margetson director, gave its spring festival on May 27.

Rock Ferris, American pianist, recently gave a series of recitals in Buenos Aires.

The annual Westchester County Music Festival was held at White Plains May 20-23.

William O'Toole will hold summer classes for teachers in his original principles of creative piano technic.

Wesley G. Sontag presented a dozen young violinists at Steinway Hall on May 23. Tribute was paid Gustave L. Becker at

which he does not agree and possibly which was not intended to hurt anybody's feelings. Just because millions of people admire certain musical "institutions"—whether they are composers or operas—is no reason why they should be immune from good natured fun-making.

Even the representative musical papers of Europe of which so much dignity is expected are sometimes funny in their dignity, and the most delicious part of it is that they do not seem to know it. Millions of people eat snails; that is no reason why everybody should like them, and if millions of people like Mahler, Bruckner and Parsifal—this sounds like a new music publishing house—so do millions of people like Berlin, Romberg and Jazz. Leonard Liebbling himself is authority for the fact that "hundreds of years ago" he started the Variations. This does not mean that all his jokes are hundreds of years old. Furthermore, Mr. Liebbling regards his department as a "musical playground" and whoever has seen a playground that had no rubbish like the correspondent's letter, for instance?

Grand Central Palace on May 22, his seventieth birthday.

Approximately 2,900 members of forty of the finest high school bands of the country took part in the National High School Band Contest at Tulsa, Okla.

Iturbi was decorated with the Cross of the Legion of Honor.

The revival of Gilbert and Sullivan operas at the Erlanger Theater continues successful.

Scipione Guidi has been engaged as principal violinist and assistant conductor of the St. Louis Symphony.

Opera will be broadcast across the Atlantic over the WABC-Columbia network on June 1.

Eight concerts will be given next season by the National Orchestral Association.

Walter Damrosch spoke on Broadcasting Music With the American Nation as an Audience in an address before the first assembly of America's radio councillors in New York.

Simon Bucharoff, author of The Modern Pianist's Text-Book, is to remain in New York until August 15, offering a summer course for teachers, pianists, students and composers.

The Greek Government has signed a decree creating a National Opera in Athens.

Over a thousand persons, including orchestras, ensembles and individual stars, donated their services to the Salvation Army's drive; the NBC arranged for the appearances as its donation.

Alban Berg's opera, Wozzeck, will be heard in Belgium next December.

Manuscripts for the competition of the Society for the Publication of American Music should be addressed to Oscar Wagner, 49 East 52nd Street, New York.

Sam Raphling won the exchange scholarship with Germany offered by the Chicago Musical College.

Auditions of the New York Madrigal Society will be held June 30.

Grace H. Spofford has resigned as Dean of the Curtis Institute of Music.

The David Mannes Music School has just closed its fifteenth year.



A JUGGLER OF NOTES.

Wherever You Are This Summer

Be sure you read the MUSICAL COURIER

The Musical Courier can be purchased at all principal news-stands throughout the United States, Canada and all Foreign Countries—or, if you are a subscriber, your copy will be forwarded to your summer address.

Subscription Department
MUSICAL COURIER CO.

NEW YORK



A REAL HARPIE.

Movie Audience Gives Tibbett Ovation

Popular Baritone Consents to Visit Cleveland Theater While His Picture, The Prodigal, Is Shown

The following interesting story by Ed Jacobs in the Cleveland News of May 1, speaks for itself. Under the heading, "Ovation Given Famed Singer as He Sees Prodigal—Tibbett's Glorious Adventure Is Told—Opera Star Mixes with Neighborhood Theater Audience Here." The article is appended here:

"If you happened to have read this page's comment on 'The Prodigal' when it was premiered locally at the State Theater a month ago, the opinion was voiced that in the making of this picture Lawrence Tibbett had thoroughly cemented himself with a big proportion of the population that had never seen him in grand opera or on the screen. 'The Prodigal' is the story of three ragged tramps, one of these Tibbett himself, cast as the scion of an aristocratic southern family chose 'the road' for five years for the adventure provided.

"Tibbett, who for years has been looking out on diamond-bedecked audiences, admits that Wednesday night, right here in Cleveland, he enjoyed one of the most glorious adventures in his 'real' life when he was a guest of the management of the Doan Theater.

"Early in the week Manager Kenneth R. Reid of the Doan asked his superior, H. M. Maloney, of the Loew executive offices, if he might invite the famous singer-actor to pay a visit during the engagement of 'The Prodigal.' Maloney had no objections, but was inclined to the opinion that it would be a waste of time in view of Tibbett's many social engagements in connection with his appearances during the public auditorium opera festival.

DOAN'S SIX MILES OUT

"A phone appointment brought Reid to the celebrity's hotel room. Tibbett explains that when he saw the eager look on the young manager's face he simply could not refuse. Then Reid explained that his theater was located some five or six miles from the center of the city, a nicely timed and diplomatic reservation.

"Nothing at all was said about the actor's making an address and there was a time in which the theater might publicize the visit of so distinguished a personage. But no more had he set foot into the Doan's auditorium than it was noised about that Lawrence Tibbett was in the audience. So great was the demonstration that the operators had to suspend the screening of the picture. Fifteen hundred voices clamored for a 'speech' and Tibbett responded from his seat. His remarks consumed but a few minutes, Tibbett merely expressing the wish that the audience might enjoy 'The Prodigal' as much as he did the making of it.

"There are two or three beautifully rendered songs in the tramp comedy drama, but the Doan audience Wednesday night missed all of them, because with the starting of each number the audience broke forth with applause that drowned them out. Tibbett's visit was not one of those hurried affairs. As a matter of fact he arrived at 7:30 and left at 10:45."

AUTOGRAPH PICTURES

"Neither was there the slightest aloofness on his part. Hundreds of those present shook his hand and heard his roars of laughter over some amusing situation in the two-reel comedy and noted carefully the enjoyment he took in the scenic reel that was screened. Before he left, Tibbett himself took every photograph of 'The Prodigal' from the lobby frames, asked for the 'strays' that might be strewn about the office, autographed each one and passed them out himself as long as the supply lasted.

"Occasionally a picture star will drop into town as a matter of coincidence while his film is being previewed and will step 'next door' for a personal appearance, just as did Eddie Cantor at the Stillman a few months ago. But 'The Prodigal' had played out all its downtown dates a month ago.

"Accordingly, when Lawrence Tibbett

consented to jump into an automobile and ride from his hotel almost to Cleveland's outskirts to visit a neighborhood audience he has, in this writer's opinion, to his credit one of the finest things that ever happened in the history of pictures. The fact that 'The Prodigal' was showing at exactly one twenty-eighth the price that the choice seats are commanding at public hall was for him not even a circumstance. 'It's an experience I never will forget,' sums up Tibbett's comments."

Rock Ferris in South America

Rock Ferris, American pianist, recently completed a series of recitals in Buenos Aires at the hall of the Wagnerian Society. His first program included Turina's Seville Suite, which he is said to have interpreted with fine feeling for the exotic Andalusian atmosphere of the work. Mr. Ferris appeared in Buenos Aires two years ago, and



ROCK FERRIS

the critics noted especially in their recent reviews the evident progress the young artist has made since his previous visit.

Antonio Lora Pupil Scores in Recital

Helen Jalkut, artist-pupil of Antonio Lora, gave a recital at the Five Points Masonic Club on the evening of May 15. Miss Jalkut played Bach's Italian concerto and Beethoven's sonata, op. 31, No. 2, and disclosed a fine understanding and complete technical mastery of both works. In her Chopin group—the Polonaise in C minor, Etude in G flat, Valse in A flat and the Ballade in G minor—the pianist revealed a poetical feeling and brilliancy which won her several recalls. Her response was Chopin's Valse in E minor. The program was concluded with a brilliant execution of Liszt's Etude in F minor and the Caprice Espagnole of Moszkowski.

Miss Jalkut, who lives in the Kingsbridge section of New York, is a successful teacher and has a large following.

Mannheimer to Tour America

Frank Mannheimer, young American pianist, will make his first concert tour in his own country next season under the management of Annie Friedberg. Mr. Mannheimer has resided in Europe since 1923, first in Berlin where he studied with Leonid Kreutzer, then in Paris, and since 1926 in London. He studied there with Tobias Matthay and taught for a while in his school until his traveling and concertizing did not allow teaching any longer. He has ap-

peared at some of the important international festivals in Rome, Vienna, etc., and will appear at the American Festival in Bad-Homburg, Germany, in July.

Betty Tillotson Introduces Dema Harshbarger

Betty Tillotson made the following introduction of Dema Harshbarger, president of the Civic Concert Service of Chicago, at the annual Music Day meeting of the Woman's Press Club held at the Pennsylvania Hotel, April 25, to an audience which packed the grand ballroom:

"Our next speaker comes to us all the way from Chicago, another city of famous mayors, and she is finishing a good will tour of the country, where in each city and town she has been eagerly awaited by Kiwanis clubs, Rotary clubs, music clubs and social clubs, visiting places where music lovers are hungry for music, and also those places where people may be taught, and can be persuaded to love music. Her dream is of a country enjoying the richness music brings to the heart and soul. I do not believe that she has ever had an audience which would be more appreciative of what she has to say than ours. I also do not need to tell you that I am glad that it is a woman who has proven to be one of the most powerful influences, if not the most powerful, in the field of managerial activities. Last week the Woman's Press Club reviewed a book called 'The Woman with a Lantern in Her Hand' by Aldrich. We discussed that pioneer woman, at length, and I often wonder how much we realize that right here in civilization, we have pioneer women who are big enough to forget personalities, self glory and petty grievances, and who work for the ideal and sacrifice. Dema Harshbarger is one of these women. Were I her publicity agent I would call her 'The Woman with a lantern in her hand,' for out of the Middle West she came, with a new idea which has created the biggest stir in the history of artistic promotion. When women, and men too, can look each other in the eye and say, 'You are a better man than I am Gunga Din,' then will our civilization at least begin to be ideal. Dema Harshbarger, who had already offered a \$1,000.00 prize for a woman's voice of operatic calibre, through the National Federation of Music Clubs, to be competed for at the forthcoming contests, has now added to her generosity by offering \$1,000.00 for a male voice of the same sort. More important to us than the overthrowing of monarchies, or the latest indoor sport, the investigation of private lives, is the culture of our country. It was for this reason that I dared to ask this eminent woman to come to New York to speak to us. I have the great honor of introducing Dema Harshbarger, president of the Civic Concert Service of Chicago, and world famous concert manager."

Miss Harshbarger was received with unprecedented enthusiasm, and the program, which was arranged by Miss Tillotson, was considered to be the best as musical inspiration in the history of the Press Club.

Mannes School Ends Fifteenth Year

The David Mannes Music School's fifteenth year closed on May 25, after several weeks of special student recitals in addition to the usual series of recitals in which all pupils participated.

On Wednesday afternoon, May 13, an annual event of unusual interest took place, when twenty-three children whose ages ranged from six to sixteen, were heard. Of these children, ten who played were from six to ten years of age, and the others from eleven to sixteen. The little children, violinists and pianists, played music by Mendelssohn, Lamoureux, Rameau, Handel, and Heller, and their part of the program included some arrangements and compositions of their own. Bach, Beethoven, Schubert, Gretchaninoff, Mozart, Schumann, and Moszkowski were the composers whose music was heard in the second part of the afternoon, played by violinists, cellists, and pianists.

On Thursday evening, May 14, Dora Richman, a pupil of Frank Sheridan, gave a solo recital, and on May 20 another Sheridan pupil, Edna Strangfeld, was heard. Elinora

PROUD OF HIS PUPIL



LOUIS PERSINGER AND GUILA BUSTABO.

brilliant young Chicago violinist. This thirteen-year-old miss has appeared during the past season as soloist with the New York Philharmonic-Symphony and the Philadelphia Orchestra, under the direction of Ernest Schelling, in addition to being heard in recitals in New Orleans, appearances in New York, etc. Guila will be heard in her first New York recital next season.

Pratt, pianist, a pupil of Warren Case, gave the last of the solo recitals on Thursday evening, May 21.

Diplomas and certificates were awarded at an informal graduation tea on Friday afternoon, May 22.

Ithaca Students Fulfilling European Dates

Arvo P. Jacobson, a junior in the band and orchestra department of Ithaca College, Ithaca, N. Y., sailed recently for Finland to direct a large band at the National Military Reunion sponsored by the Finnish nation. The music at this reunion will be under the direction of Mr. Jacobson's father, J. F. Jacobson, a noted band conductor. The young American director will be accompanied by Raymond Russell, Harris Derham, Karl Witzler, Claire Evans and Maurice Gelder. With the exception of Mr. Gelder who is a graduate, these men are students of Ithaca College and have been trained by Ernest S. Williams, director of the band and orchestra department. The Ithaca men, in addition to their appearance at the reunion, will make a tour of four weeks and fulfill a number of concert and vitaphone engagements. They will go into Germany before returning to America early in October to resume their studies at Ithaca College. This is the second tour abroad entrusted to young Mr. Jacobson as director of an American band.

Spaeth's Many Music Activities

Sigmund Spaeth is working in the cause of music as concert organizer, lecturer and broadcaster as well as author. As a result of his radio propaganda, nearly 150,000 requests are reported to have been received for the Keys to Happiness music charts. Dr. Spaeth's new Paramount short, The Tune Detective, is being widely shown, and he himself has been traveling over the greater part of the United States, some times by airplane, filling lecture engagements. Dr. Spaeth's chief work, however, is still that of educational director for the Community Concert Service.



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Dr. Rodzinski and Los Angeles Orchestra Praised Anew

Some weeks ago the Los Angeles Philharmonic Orchestra, Dr. Rodzinski, conductor, presented Jose Iturbi as soloist. The Spanish pianist met with an ovation and the concert altogether was a highly successful one. Patterson Greene in the Examiner, said in part: "Even without Iturbi, it would be an event of extraordinary interest. With him, it becomes virtually an obligation." The Herald wrote: "The orchestra did its part well and the after applause climaxed one of the big moments of the orchestra's history." The Times, in commenting upon Dr. Rodzinski's inclusion of Prokofiev's *The Love of Three Oranges*, said: "Dr. Rodzinski has a flair for Prokofiev and he gave it a stunning performance."

Piatigorsky, the cellist, scored a sensation as soloist with the orchestra shortly afterwards. In addition to praising him, Edwin Schallert in the Times wrote: "Of almost equal interest to the appearance of the soloist was the inspiration derived from Dr. Rodzinski's reading of the score of Tchaikovsky's E minor symphony. Familiar as this work is, from being played literally to death some years ago, it acquired such brilliance under the conductor's baton that the rendition may be termed memorable. No sentimentalizing of even the andante cantabile detracted from the interpretation. The dignity of this particular episode was indeed outstanding, and for all that it is the most played of all portions of the symphony, it was the loveliest in last evening's presentation. The close of the first movement was also notable."

The Record was of this opinion: "Hardly less spectacular was Artur Rodzinski's reading of the Tchaikovsky fifth symphony, a work which has been from its inception a storm center of discussion among musicians. The symphony has been called trivial in thematic material, but in the hands of Rodzinski last night it was a triumph."

Patterson Greene in the Examiner said, in part: "For good measure, Artur Rodzinski provided a reading of the Tchaikovsky Fifth Symphony that healed its wounds and bruises and revitalized its glands. It emerged so effective that one virtually forgave Tchaikovsky for writing it. Nothing can redeem the triviality of its themes. But the orchestration is masterful, and so is the part writing."

"At the close, Rodzinski gave us Kodaly's musical celebration of that fabulous liar, Hary Janos. For all its complications, it is at once gay and romantic. The orchestration employs a variety of instruments, including one of the numerous Hungarian variants of the marimba family. I suspect it of being a tambouritz, though at the moment I cannot prove the charge. At any rate, it is fascinating. So is the whole composition. So, the more I think of it, is the whole program."

And Carl Bronson in the Herald: "Rod-

zinski opened his part of the program with a dizzying performance of the Smetana overture to *The Bartered Bride* and delivered it without an apparent flaw. His unfolding of the Tchaikovsky Symphony No. 5 should go down in Philharmonic history as one of the greatest achievements of its career. In this particular work the voice of real Russia calls loudly to the world for recognition, singing a song of tragedy and triumph, and Rodzinski realized this fully and lent his genius to the various movements with a verve that was irresistible. His ovation was almost as demonstrative as that of Piatigorsky.

"This unparalleled event closed with a typical reading of the Kodaly story of Hary Janos, told with droll instrumental humor, drawing into its theme every choir in turn and calling forth the ingenuity of each and all."

Marianne Genet, American Composer, Winning New Laurels

Marianne Genet, American composer, in 1900 signed her first published composition "L. M. Genet," for the reason that the public in those days would not have been encouraging to a woman composer. This first published work, *Out of the Deep*, which was for years a best seller, has been followed by a long list of successful compositions, which now bear her full name, a name which is well known to musicians and music lovers all over the country.

Miss Genet has studied in America and with Isidor Philipp and Andre Bloch in France. A prolific creator, her music includes orchestrations, songs (ranging from Te Deums to light opera numbers), choral works and so on. She was the first woman composer to broadcast her own music over the radio, an event which took place some years ago, over Station KDKA, when radio was in its infancy. A program of her music has more recently been broadcast from the Eiffel Tower in Paris. Miss Genet is a person of great imagination, a quality which shows itself in her music, and accounts for the fact that, although she has never been to the Far East, her Oriental songs have the genuine flavor of that part of the world. Miss Genet has been for sixteen years organist of St. Stephen's, Wilkesburg, Pa. She is an active member of the League of American Pen Women and the Guild of Organists.

Yehudi Menuhin Off for Europe

Yehudi Menuhin, gay, happy and a few pounds plumper, ended his season on the Pacific Coast just in time to reach New York and sail on the SS. France for Europe. He will return in January for a coast to coast tour. For the next six months the American boy violin genius will rest in Basle, Switzerland, enjoying for a time collaboration with several masters, making motor trips and visiting music festivals.

Following this, Yehudi will play as soloist with the great orchestras of Berlin, London, Leipzig, Vienna, Budapest, Mannheim, Zurich and Rome. Part of these orchestras, by special arrangement, will discard tradition for the first time, appearing as accompanists to the three important concertos making up Yehudi's programs. The boy will also give recitals in some of these cities and at other centers.

Many admirers thronged the ship's deck on the afternoon Yehudi sailed. With his usual quiet calm he acted as host. Already a veteran traveler, crossing the Atlantic is no more to him than crossing Fifth Avenue. On his concert journeys, and detained by many encores, if those about him grow excited at prospect of losing the train, he says quietly: "Well, we can take the next one," and goes on the stage to play some more.

An Echo From Grace Leslie's Berlin Recital

Some time ago Grace Leslie gave a highly successful Berlin debut, reports of which were widely circulated in the American press. Now comes a notice from the Berlin Skandinavisches Zeitung about the contralto's triumph which reads as follows: "The American singer, Grace Leslie, who recently gave a recital here in Berlin, possesses a contralto voice of unusual timbre. She has the sort of an artistic technique which carried the public along with it and made it necessary for her to give many encores. It was clever of her to open the program with English songs; thereby one became acquainted with her best side at once. Her closing number—an aria with coloratura up to high B—was truly a not-every-day performance for a contralto. Grace Leslie sings with deep understanding and a masterly musical line. Our Scandinavian people will come to know in her a highly cultivated and earnest artist."

French Critics Acclaim Yvonne Gall

Yvonne Gall, a leading soprano at the Paris Grand Opera and l'Opera Comique, has scored her usual triumphs during the past winter and spring. From Paris, Bordeaux, Lyon and other cities where she has

FAMOUS PIANIST HONOR GUEST AT JONAS RECEPTION



PADEREWSKI (CENTER) AND ALBERTO JONAS

with others present at the latter's reception-musical given in tribute to the celebrated Polish artist. In the first row are some of the artist-pupils of Alberto Jonas who played the program of piano compositions by Paderewski; they are, from left to right, Mercedes Ramirez of Havana, Eugenia Buxton of Memphis, Tenn., Elizabeth Hipple of Philadelphia, Leah Sadoski of San Francisco, Mildred Gordon of Philadelphia. In the center is Paderewski; to his left, Alberto Jonas and to his right, Mrs. Alberto Jonas. Second row, from left to right: Carola Goya, Arthur Friedheim, Miss Matzenauer, Margaret Matzenauer, Arthur M. Abell, Mrs. Abell, Mrs. Josef Lhevinne, Josef Lhevinne, Mrs. Stojowski, Mrs. Arthur Friedheim. Third row, from left to right: Hortense d'Arbly, secretary of Paderewski; Maurice B. Swaab, Sigismund Stojowski and Gustav Saenger.

sung come enthusiastic press comments on her voice and acting. Tosca, Lohengrin and Faust are among the operas in which Mlle. Gall won high praise from audience and

critics. Reviewing her singing at the recent Kavel Festival in Paris, Le Journal referred to Mlle. Gall as "perhaps the most perfect of our singers."

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TO HEAD VOCAL FORUM AT WASHINGTON-OREGON STATE TEACHERS' CONVENTION



PERCY RECTOR STEPHENS,

eminent voice teacher of New York, who has been invited to take charge of the Vocal Forum at the annual Washington-Oregon State Teachers' Convention to be held in Portland, Ore., June 15, 16 and 17. Interest in the Vocal Forum in State Conventions is becoming more pronounced each year. Mr. Stephens will be accompanied on his trip to Portland by his wife, Jeannette Vreeland.

ARTISTS EVERYWHERE

(Continued from page 23)

Columbus for Germany on May 9. He will appear in June recitals at the Universities of Bonn and Heidelberg, and at the Kurhaus, Wiesbaden, and will also open his master course in Lieder interpretation in Cologne.

Edith Brooks Miller presented sixteen piano pupils in a recital, May 22, at the American Institute of Applied Music, New York. The careful and thorough instruction prevalent in all exponents of the Synthetic Method (Chittenden) was noted in the playing of the following: Irving Straus, Mary Ann Gauge, Blakeland Roll, Edith Gould, Ninette Roll, Virginia Seide, Celine Roll, Hamilton Gauge, Barbara Gould, Henrietta Truesdell, Evelyn Gale, Dorothy Gintzler, Mary Howell, Blanche Devote and Elizabeth Thinnies.

Nathan Milstein, Russian violinist, will play next season in Havana, Cincinnati, Pittsburgh, Baltimore, Wheeling, Oklahoma City and Montreal.

Lloyd Morse, American tenor, recently appeared for Dr. Henry Steigner, with a reengagement following. He was also the soloist for the Soloist's Club, in addition to his regular Sunday afternoon appearances. Pauline Winslow, composer, was at the piano in a group of her own songs.

The Morgan Trio—Marguerite, pianist; Frances, violinist, and Virginia, harpist—sailed for Europe recently after spending eighteen months in their native America. The young artists will remain abroad until the end of August filling various engagements. Upon their return to the United States they expect to resume their radio work as well as appearances on the screen.

Mary Miller Mount, pianist, recently appeared as accompanist and assisting artist with Donato Colafemina, tenor, and Edna Coates, violinist, in a concert in Norristown, Pa. Mrs. Mount's solo numbers were by La Forge, Granados and Cyril Scott.

The Music-Education Studios gave their annual May Recitals on May 8-15-20-23; children of all ages participate in these affairs, which interest many people.

The Music School of the Henry Street

Settlement gave its last students' recital of the season on May 20 at the Playhouse.

N. Lindsay Norden recently conducted a concert by the choir of the First Presbyterian Church, Germantown, Pa. Lillie Holmstrand Fraser, contralto, was the soloist, and Mrs. Russell MacBride, accompanist. The program included numbers by Palestrina, Grieg, Forsythe and Donizetti, sung by the choir, and Miss Fraser offered songs by Harling, Carpenter, Hageman and others. Mr. Norden is organist and choir director at the First Presbyterian Church.

Florence Otis, soprano, chairman of the Young Artists Contest department, New York Federation of Music Clubs, is prominent and busy in that capacity as well as in Five Arts activities. Two of her pupils have had successful auditions with the Little Theater Opera Company.

Rita Neve, English pianist, who made many friends through previous seasons' recitals, is again in New York, and recently played at a reception in honor of Baroness von Hindenburg at Col. Jacoby's residence. She plans a recital for next season.

Katherine Buford Peeples, pianist, who is professor of harmony and music history at the University of Redlands, Redlands, Cal., recently gave a recital in the memorial chapel of the university. The program included works by Bach and Schumann, two Chopin pieces and two concert etudes by Liszt. Miss Peeples is the founder and American executive of the Austro-American Conservatory, Mondsee, Austria.

Jacques Pillois' Little Russian Suite was performed recently from radio WOR, with Philip James as conductor. Mr. Pillois, professor at New York University, department of music, is becoming well known as a representative of the modern French school in America.

Gina Pinnera, soprano, and **Max Rosen**, violinist, appeared at Carnegie Hall, New York, at a benefit concert given for the Relief of Jews in Europe. This concert was part of the New York campaign to raise sufficient funds to secure economic freedom for 8,000,000 Jews in Eastern Europe. In addition to the musical con-

tributions to the program, there were several addresses made by prominent persons. Among those who spoke were Rabbi Jonah B. Wise, national chairman of the Relief Organization; former Attorney General Albert Ottinger, chairman of the New York committee; Senator William E. Borah, and Louis Wiley of the New York Times.

Hugh Porter, organist of the Second Presbyterian Church and of the New York Oratorio Society, played Bach's D minor toccata and fugue at the first program of the Coolidge Festival, Washington, D. C.

Victoria and Mary Regalbuto, pianists, played both solos and two-piano works at a recent recital in New London, Conn. There was much praise by The Day, and a large audience greatly appreciated their offerings.

Huntingdon Rice, baritone, former soloist of the Boston Symphonic Quintet, has "a voice which he uses with consummate skill and intelligence" (Boston Herald) and has had New York auditions of note; before becoming a singer he was violinist and cellist.

Frances Robinson-Duff, well known dramatic coach, announces that she will hold a summer session in New York.

Heloise Russell-Fergusson has been giving her unique program of Hebridean Songs to the Celtic Harp, in many cities abroad with her usual success. She will return to America in January, 1932.

Lazar S. Samoiloff, voice pedagogue, now permanently located in California, conducted a master class in New York in April, at the request of pupils in the East. Among his students were Julia Claussen, Helen Stanley, Gladys Axman, Bianca Saroya and Dmitri Onofrei, also some newcomers, two of whom will continue with him in September. Mr. Samoiloff will proceed to the Northwest in June to conduct master classes in Seattle and Portland, and will teach in Oakland and San Francisco during August. Accompanying Mr. Samoiloff will be five of his students, and coach, Constance Piper, who will continue as assistant during the summer.

Miguel Sandoval accompanied Kathryn Newman, young coloratura soprano, at a concert with Claudio Frigiero, Metropolitan Opera baritone, and Zimbalist in Jersey City on May 7. He also appeared with her in Wichita and Kansas City, Kans., on May 16 and 18.

Wesley G. Sontag, violinist, Clara Edwards, composer, and Ethel Best, soprano, with Walter Kob at the piano, appeared before the Music Teachers' Association last month. Mr. Sontag played pieces by Paradies, Mozart, his arrangement of a Haydn minuet, and three of his own transcriptions of music by Russian composers, followed by encores. On May 8 he headed the string quartet which appeared at Grace Chapel, New York.

Frida Savini, soprano, gave a program of songs and arias by modern composers at the Contemporary Art, May 13. Emily Francis, executive director, is trying to build up an audience which will appreciate and benefit by similar affairs.

Elliott Schenck has recently completed a string quartet, played on the road by the Jacques Gordon Quartet; it will probably be heard in New York next season. Howard Hanson, director of the Eastman School of Music, recently wrote Mr. Schenck: "I should like very much to do something of yours next season, and wonder if you have any available new work; should be delighted to see it."

The School of Musicianship for Singers, incorporated by the Board of Regents, A. E. Ziegler, director, has just finished its first year of teaching all requirements for the vocal profession, and is making contacts for its students with the American Opera Company summer performances. Vladimir Rosing is offering ten scholarships to the school, and auditions for these are on Tuesday and Thursday evenings. The term for the summer months begins in June; auditions can be made by appointment with Director A. E. Ziegler.

Elisabeth Schumann's forthcoming tour is attracting wide attention. Mme. Schumann, the leading lyric soprano of the Vienna Staatsoper, will arrive in the United States in October, and has already been engaged to appear with the Minneapolis Orchestra, the Matinee Musical Club of Cincinnati, the Indianapolis Maennerchor, at the concert series at Columbia University, New York City, and with the Wisconsin Union of Madison, Wisconsin. She will have as her accompanist, Carl Awin, her husband, who occupies the post of musical director at the Vienna Staatsoper.

Henry F. Seibert played three Bach pieces, Ave Maria (Arcadelt) and Echo Bells (Brewer), and his choir sang various anthems by classic and modern composers, at a recent afternoon service at the Holy Trinity Lutheran Church, New York.

Edgar Shelton, American pianist, who has given several successful New York recitals, has been engaged through his manager, Annie Friedberg, as soloist with the

TO PLAY IN HOLLAND



MYRA HESS,

English pianist, who will play, July 1, in Scheveningen, Holland, as soloist with the Symphony Orchestra. The conductor will be Schuricht, who was in America as guest conductor of the St. Louis Symphony Orchestra two years ago. Miss Hess is able to take only a brief vacation this summer, as she is booked for several concerts in England and will begin a tour through Germany in the early fall. Miss Hess returns to America in January for an extensive tour. (Photo by Van Damm)

St. Louis Symphony Orchestra on December 11-12.

William J. Simmons, baritone, will sing this summer on the Atwater Kent Hour. He will give recitals at the artist colony at Woodstock, N. Y., and in Onteora Park, N. Y.

Albert Spalding will repeat his series of six concerts for children in Kansas City next season.

Oliver Stewart, tenor, was a recent soloist for the Woman's Club, Maplewood, N. J., at St. Thomas' parish house, with Ruby Gerard Stewart, violinist, and also at the first symphony concert at Loew's Jersey City Theater.

Joseph Szigeti will tour the Pacific Coast next season. The violinist will also play in Providence, Lansing, Greenwich, Syracuse, Milwaukee, Appleton, Columbus, Indianapolis, Cincinnati, Nashville, Omaha and Buffalo.

Alberto Terrasi, baritone, is at present in Los Angeles, Calif., where he is fulfilling many engagements in both operatic and concert work and also broadcasting every week over Station AFRC. He is the possessor of an excellent voice.

Nevada Van der Veer will interrupt her vacation this summer to sing at the Stadium Concerts, New York, on July 23 and 24, in performances of Beethoven's Ninth Symphony. She will also appear in Philadelphia, July 20 and 21, in the same work.

Marie Van Gelder, soprano and vocal instructor, has gone to visit her relatives in Holland for the summer. Her friend, Johanna Arnold, is representing her in New York.

Phradie Wells, soprano, of the Metropolitan Opera Company, recently gave a successful recital in Cleveland, Miss. The insistent applause demanded six encores. Miss Wells returns to New York early in October to rejoin the Metropolitan.

Pauline Winslow's song, *Roses of Youth*, was sung by Jeannette Colorado, May 8, at the N. Y. State Federation of Women's Clubs, Mrs. John McClure Chase, chairman, at the Riverside Church; it was so well liked that it had to be repeated. Other songs by this composer are *Only One Hour*, *Spirit of the Rose*, *Embers*, *A Lil' Coon's Dilemma*, *The Chalice of Your Lips*, and *Encore Song*, which are all distinguished by flowing melody and brilliant piano accompaniment. Lo! I Am the Christ is a sacred song for medium voice in which beautiful harmony and melody are united.

Edna Zahm, soprano, who toured with the German Opera Company, in company with Isolde von Bernhard left on the S.S. Steuben for Germany, and will visit Berlin, Vienna, Salzburg, etc., remaining all summer.

Concert Management Annie Friedberg Announcement

New York recitals under Annie Friedberg management next season will be given by Myra Hess, Bruce Simonds, Edgar Shelton, Ralph Wolfe, Yelly d'Aranyi, Grete Stueckgold, Rosa Low, Steuart Wilson, the Budapest String Quartet, Judith Litante, Adele Epstein, Florence Leffert, Frank Mannheim and Fay Ferguson.

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STUDIO NOTES

LA FORGE-BERUMEN

The weekly La Forge-Berumen radio hour over WEAF, as previously announced, has been changed from Thursday to Tuesday. Those appearing on the first Tuesday program were Edna North, pianist; Nathaniel Cuthright, tenor; and Marion Packard, accompanist. The following Tuesday brought a broadcast of compositions by A. Walter Kramer. The artist-pupils heard on this occasion were Mary Lawrence, soprano; Hazel Arth and Elizabeth Andres, contraltos; and Harrington van Hoesen, baritone. Mr. La Forge and Beryl Blanch were the accompanists.

The Bowery Mission was recently the scene of another La Forge-Berumen concert, featuring the following singers: Laura La Forge, Neva Chinski and Anne Elizabeth Bohl, sopranos; Elizabeth Andres, contralto; and Ronald Portman, bass. Phil Evans was accompanist for all the vocalists except Miss Andres, for whom Mr. La Forge was at the piano.

FLORENCE TURNER MALEY

Regina Izan, soprano, and Michael Romano, tenor, both pupils of Florence Turner Maley, gave a recital at her studio in Steinway Hall on May 17. Miss Izan was heard in two arias by Puccini, and songs by Buzzi-Peccia, Cadman, Robyne, the popular Ay, Ay, Ay, Creole song and the duet from Gounod's Romeo et Juliette. Her voice is a pleasing lyric soprano with a warmth of color which, added to her attractive personality, made her singing very effective and gave much pleasure to the listeners.

Mr. Romano took a leading part in a performance given by the C-Opera group in 1929. His voice production has improved considerably since then, and also his assurance. An aria from Verdi's Rigoletto and Schubert's Serenade were his best efforts. A Russian folk song sung, as an encore by Miss Izan, was redemanded. Augustine Norris played excellent accompaniments. A large audience was present.

MME. IRMA SWIFT

Mme. Irma Swift, coloratura soprano and well known teacher of voice, recently presented the following pupils in a recital at her studio: Katherine Prior, Leila Moses, Gertrude Eberwein, Marguerite McDewitt, Jean Scharf, Frances Davidson, Estelle Reitze, Harriet Bloom, Elizabeth Pilkington, Marion Buckhant, Helen Malloy, Diana Lind and Ann Horn. The program consisted of Italian, German and English songs.

EDGAR SCHOFIELD

Palmer Laughlin, baritone, is soloist and precentor at the First Baptist Church, Brooklyn. John Deacon has been engaged as tenor soloist of the Brick Church, East Orange, N. J., May 11 Mr. Deacon gave a recital in Belleville, Ont. From there he went to Banff and Lake Louise to sing in the Canadian Pacific hotels there.

Adele Breux, mezzo-soprano, was guest soloist, May 6, for the St. Cecilia Society, Staten Island, N. Y. Marion McAvoy, soprano, sang over Station WABC April 25. Adelaide Chatfield, soprano, recently sang at the Calvary Baptist Church, New York.

Paul Haskell, tenor, sang on Palm Sunday in the First Reformed Church, Newark, N. J. In the morning he sang The Palms and Gounod's Sanctus, in the evening Stainer's Crucifixion. On Easter Mr. Haskell sang in the Reformed Church in Flatbush. Dorothea Garrett, soprano, was soloist at the

Staten Island Unitarian Church, April 19. Eugene Marvey sang the principal tenor role several times in the Little Theater Opera Company's performance of the Waltz Dream. Mr. Marvey also sang for the Liederkrantz Society and in Yonkers, N. Y. Hallett Hammatt, baritone, gave a recital at Pasadena, Cal., before coming east for more study with Mr. Schofield. Harold Tyson, baritone, was a soloist with the Weckaryn Glee Club, April 24, Newark, N. J.

N. A. H. Establishes a New Standard

The 1931 examination for admission into the professional class of membership of the National Association of Harpists, held at Steinway Hall on the afternoon of May 25; established a new standard of harp understanding and harp playing. The object of this new ruling was to make the professional class of membership accessible only to harpists who have acquired and assimilated the principles of contemporary harpism and all that it implies. Those who were accepted received diplomas signed by the judges. The judges were: Lucile Lawrence, (chairman) and Florence Wightman, harpists; Harold Morris and Wallingford Riegger, composers; and Leon Barzin, conductor.

The diplomas differentiate these harpists from other members who were previously accepted as professional members into the National Association of Harpists.

Professional members who have not passed the official examination of the National Association of Harpists and have no diplomas will receive their diplomas upon passing the examination.

The requirements for the examination included: Josef Haydn—Theme and variations; K. Ph. E. Bach—Solfeggietto; Claude Debussy—En Bateau; Maurice Ravel—Introduction and Allegro; Carlos Salzedo—Cortege; La Desirade; Chanson dans la nuit; from the Method for the Harp by Lucile Lawrence and Carlos Salzedo, and one piece of the candidate's own choosing.

It was understood that the musicianship and the harpistic understanding of the applicants would have more weight with the jury than a display of technic.

Young leading harpists, being aware of the necessity of establishing a new standard for the betterment of their own cause, applied to take the examination. Among them were artists of reputation: Marietta Bitter, head of the harp departments of the Philadelphia Musical Academy and the Westchester Conservatory of Music, New York; Edna Phillips, first harpist of the Philadelphia Orchestra; Alice Chalfoux, newly appointed first harpist of the Cleveland Orchestra and head of the harp department of the Cleveland Institute of Music; William Cameron, head of the harp department of the National High School Orchestra Camp.

Chamber Music Competition

The Society for the Publication of American Music is now receiving manuscripts of chamber music compositions by American composers for its thirteenth annual competition for publication. Manuscripts should be sent to the secretary, Oscar Wagner, at 49 East 52d Street, New York City, before October 15, 1931.

Glenn Drake Off on Tour

Glenn Drake has left on a four weeks' tour which opens in Elon College, N. C., after which he will go West to Iowa and Michigan. The balance of the summer Mr. Drake will spend at his camp at Ofceola, N. Y., where he will do a limited amount of teaching.

National Association of Organists' Convention

NORRISTOWN, PA.—This city was host to organists who attended the state convention, National Association of Organists, May 3-5. Joseph R. Bowman gave an organ recital at the opening. Rev. Dr. Saul welcomed the organists, and senior and junior choirs presented a musical service. William A. Wolf, Mus. D., Ph. D., president of the council, delivered an address on Hymnology. May 4 was Norristown Day, with a dinner followed by a festival service directed by Samuel B. Gaumer, with Laura Zimmermann and Charles E. Wisner, organists. May 5 was Pennsylvania Day, seventy-five members gathering at the breakfast. Frank Stickler conducted a pilgrimage to Valley Forge. The Octave Club Chorus, Marion Spangler, conductor, presented an evening program. Charles A. H. Pearson gave an organ recital at Trinity Lutheran Church, E. Arne Hovdesven presenting one at St. John's P. E. Church. The banquet in Valley Forge Hotel had J. Christopher Marks as toastmaster, John W. Wilson, baritone, and Alfred C. Kuschna, accompanist. President Wolf was re-elected with Frank A. McCarrell and Arthur B.

Jennings, vice-presidents. Edward Rechlin gave the closing recital in the Haws Avenue M. E. Church.

Carl Weinrich, organist Church of the Holy Communion, New York, gave a recital in the Central Presbyterian Church, playing works by Bach and living French composers which showed him in fine light. He has much that is unusual in his playing, and made fine impression on all hearers.

Seldom has the Pennsylvania Council been given a more delectable treat, for the programs were interestingly built and beautifully interpreted. The Council has proven its material and artistic worth by bringing together at stated periods a representative group with interested guests, thus spreading the gospel of good music and maintaining interest in the highest ideals of ecclesiastical music. Its several noteworthy events during the year in various sections of the State, its Chapter activities and growing membership, bear testimony to its significance as an educational institution. Norristown Chapter, although one of the smallest in the Council, functioned capably as genial host to members and guests. F.

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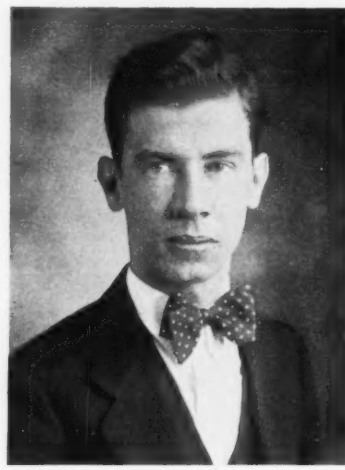
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NORMAN VOELKER,
Winner of Piano Prize.



DOROTHEA HELENIUS,
Winner of Vocal Prize.



RALPH SQUIRES,
Winner of Steinway Grand Piano.

CHICAGO MUSICAL COLLEGE PRIZE WINNERS

On May 16, Orchestra Hall was packed from pit to dome by friends and followers of the Chicago Musical College, who had assembled in the large hall to witness the annual prize competition for pianos and violin presented by the college to the fortunate winners.

In the competition for an old violin from the collection of Lyon & Healy, Leo Pevsner, of Milwaukee, Wis., was returned victorious after his playing of the first movement of the Goldmark Concerto. Sylvan Ward, who gained the second highest average from the judges, was awarded a prize scholarship of the value of \$400. The third prize, a scholarship of \$100, was given to Hazel Gains.

In the competition for a Lyon & Healy grand piano the winner was Norman Voelker, of Louisville, Ky., who gave a splendid account of the first movement of the Schumann Concerto. This competition, by the way, was very close as both Ethel Evensen and Ellen Hougerson also showed marked pianistic ability and were awarded the scholarship prizes, even though no one would have objected had the piano been awarded to any one of the contestants.

In the voice contest the Lyon & Healy grand piano was given to Dorothea Helenius of Virginia, Minn., who sang the aria Involuntari from Verdi's Ernani. The second prize went to Irene Palmquist of Canova,

S. Dak., who sang the contralto aria from Saint-Saëns Samson and Delilah. Third and fourth awards went to Marie Healy, of Manchester, N. H., who sang the Polonaise from Thomas' Mignon and Arthur Lindblad of Anaconda, Mont., who sang O Paradiso from Meyerbeer's L'Africaine.

Probably the most difficult competition for the judges to decide on was the one for a Steinway Grand Piano, which was won by Ralph Squires of Morgan City, La. His closest competitor was Ida Krehm, of Toronto, Canada, who won second prize. The third award went to Miriam Ulrich, of Chicago.

Inasmuch as the winners of the various

competitions will be heard again at the commencement concert of the Chicago Musical College in the very near future, it seems unnecessary at this time to dwell on their individual merits. That the losers of the various contests did well speaks volumes for the talent encountered among the students of the Chicago Musical College.

The competitors were fortunate in having as conductor of the Chicago Musical College Symphony Orchestra Leon Sametini, who directed with the care of a godfather, skilfully supporting the various soloists and to him and to the players of the orchestra go words of praise for the manner in which they played the accompaniments of the difficult and lengthy program.

Hart House Quartet's Most Extensive Tour

The Hart House String Quartet has just completed a tour occupying more than six weeks, during which it played in every important city from Halifax to Victoria. This is said to have been the greatest tour the quartet has made in the seven years of its existence. In forty-three days the quartet gave twenty-five concerts, traveled 12,000 miles and played before more than 15,000 people. The houses in most places were sold out. Like the old Kneisel and Flonzaley Quartets, who pioneered and paved the way for contemporary quartets now touring the United States, the Hart House String Quartet has been for seven years initiating Canadian audiences, both in the larger cities and in the smaller towns, into the mysteries and beauties of quartet playing.

Regalbutto Sisters Give Recital

Mary and Victoria Regalbutto, sisters, gave a recital for two pianos, interspersed with solos, in New London, Conn. This attracted general attention. The Day printed a picture and reviewed the successful affair, saying in part: "The performers displayed remarkable skill and technic, receiving many flowers."

The program opened with La Baladine by Lysberg, followed by Concerto in C minor by Beethoven and the Prelude in C sharp minor by Scharwenka. This was followed by Chopin's Impromptu in C minor, Valse Caprice by Castro, Martha by Von

Flotow, Chopin's Valse in C sharp minor and Polonaise Militaire. An especially brilliant number was the Dance Macabre by Saint-Saëns. Concerto in G minor by Mendelssohn and Salut a Pesth by Kowalski, were the final offerings.

"Dean of Music Clerks" Now Eighty

George H. Benzon, known as the "dean of music clerks," recently celebrated his eightieth birthday by being at business as usual, serving retail patrons of the Theodore Presser Company, Philadelphia. Mr. Benzon has been selling music publications for over sixty years. He began in 1870 with Lee & Walker, a Philadelphia music firm, later going with the J. E. Ditson Music Company, and since 1909 he has been with Theodore Presser. Mr. Benzon, whose manner and keen interest in present day affairs belie his age, was born May 20, 1851.

Band and Orchestra Contests at Syracuse

More than 1,200 high school band and orchestra players came together, May 8 and 9, at the College of Fine Arts, Syracuse University, Syracuse, N. Y., for the New York State finals of the high school band and orchestra contests. The semi-finals came on Friday, the finals on Saturday. The winners announced were: Class A Orchestra, Lockport, M. E. Butterfield, director, first place; Class B Orchestra, Cortland, Manetta Marsh,

director, first place. Silver Creek, Dorothy Campbell, director, second place; Class C Orchestra, Griffith Academy, Springville, Rose Unger, director, first place, and Middleport, Charles Hammond, director, second place.

The band contest finals brought out as many as five bands in a single class and were closely contested. The winners announced were: Class A Bands, Hornell, J. Leo Lynch, director, first place, and Lockport, M. E. Butterfield, director, second place. Class B Bands, Salamanca, Edward John, director, first place, and Penn Yan, Lester Bacon, director, second place; Class C Bands, Barker, Charles Barrone, director, first place, and Eden Center, J. W. Surra, director, second place; Class C Bands, Skaneateles, Elvin Freeman, first place. The contests were directed by Dr. Jacob Kwalwasser, head of the public school music department of the College of Fine Arts. The judges were Elvin L. Freeman, Cortland T. Nichols, and Stephen L. Carroll.

Philadelphia String Quartet Recital

The Philadelphia String Quartet gave a successful recital at The Barbizon under the auspices of the Mount Holyoke Club of New York. A Brahms quartet opened the program and one by Ravel was the final number. La Oracion del Torero (Turina) and Nocturne (Borodin) completed their offerings. The members of the Philadelphia String Quartet are: Arthur Bennett Lipkin and Dayton M. Henry, violins; Sam Rosen, viola; and Benjamin Gusikoff, cello.

Busy Summer for Pelletier

Wilfred Pelletier, assistant conductor of the Metropolitan Opera Company, works forty-nine weeks out of the year, and has done so for the past eight years. Mr. Pelletier's schedule for this summer follows: May 7, Montreal, directed the debut performance of the Canadian Opera Company, with Johnson, Mario, D'Angelo and Rothier; May 11, conducted an orchestra over Station WABC, Lucrezia Bori, soloist; May 18, conducted same orchestra Lawrence Tibbett, soloist; June 12, conducts Peter Ibbetson at Ravinia; in September, conducts opera in San Francisco and Los Angeles; October 1, returns to New York for rehearsals at the Metropolitan.

Robeson's Illness Stops Play

After only five performances the successful London run of Eugene O'Neill's play, The Hairy Ape, was terminated by the illness of the star, Paul Robeson, celebrated baritone and actor. The colored singer-actor was stricken with laryngitis, and specialists forbade his continuing his appearances, as his so doing might permanently injure his career as a singer.

Lucchese for Philadelphia Grand Opera

Josephine Lucchese will sing several performances during the 1931-1932 season with the Philadelphia Grand Opera Company, her first appearance being in the role of Violetta when Traviata is presented, November 12.

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Cadman's Sunset Trail Beautifully Presented at Fort Worth, Texas

FORT WORTH, TEXAS.—The climax of Music Week in Fort Worth came with the presentation of Charles Wakefield Cadman's operatic cantata, *The Sunset Trail*, presented in the Texas Christian University's large stadium. About 800 took part and the performance was one of the most spectacular and colorful ever witnessed in that locality. Perhaps the greatest single factor was the hugeness of it all—the size of the field, the impressive number of participants, and the wide open spaces for a setting.

The most spectacular moment of the presentation was achieved in presenting the *Sunset Trail* as a spectacle with incidental music, motion and color becoming the focal points. About 300 members of the physical training department of the university enacted the story as outlined in the musical score. There were about five groups of girls, numbering from thirty to forty each, representing warriors, Indians, maids, medicine men and archers. The costumes were most unusual, simplicity being the outstanding asset. There was no hitch in the handling of the mass of performers, and each group distinctly maintained its identity.

The settings in themselves were stimulating. About a half dozen tepees were scattered here and there and furnished spots for inactive groups. In the center of the stage stood a totem pole. The story is one that can be followed easily and the music is

not only of descriptive character, but also dramatic. There is an abundance of the Indian idiom with which, of course, Cadman is very familiar, and he has cleverly included some complete tunes and fragments. Perhaps the most impressive spot in the score is the invocation of the Great Spirit. The chorus of 400 voices which sang it was seated on one side of the field. They were under the direction of Sam S. Losh. The singing was spirited and brilliant. Cadman conducted his work with enthusiasm, and naturally his presence added greatly to the inspiration and glamour of the evening. The musicians responded generously. The orchestra, made up of Fort Worth musicians, accompanied, and during the interval this same body of musicians played selections under their regular conductor, Brooks Morris.

The dancing girls afforded a major part of the enjoyment, many of the solo dancers being local talent of admirable quality. The affair was given free to the public due to the cooperation of the Texas Christian University. Acknowledgments are also due to Helen Fouts Cahoon, who was responsible for the idea of the combined musical and pageantry production; the Baldwin Piano Company, which furnished the instruments, and several other civic bodies interested. The presentation was not only a success, but it was also an indication of the future musical potentialities of Fort Worth.

Louise Bernhardt a Versatile Artist

The versatility of Louise Bernhardt, young contralto of the National Music League, was ably demonstrated to those who were fortunate to attend the showing of the talking screen music novelty, *A Tribute to Mother*, which was shown at Paramount-Public Theatres throughout the country on Saturday and Sunday, May 9 and 10, in celebration of Mother's Day. A vivid blonde, she screened splendidly and sang Dvorak's *Songs My Mother Taught Me* with sympathetic effect.

Miss Bernhardt's activities this past season included a very successful New York debut recital at the Town Hall on October 5, which was the prize awarded her by the Naumburg Musical Foundation in competitive audition. Incidentally she is the first woman singer to receive this distinction. Following the recital she made a seven weeks' coast-to-coast tour on which every appearance was an artistic success. Miss Bernhardt's recent venture in the talking picture realm promises much for her future. She is at home in recital, oratorio, opera, and as soloist with chorus and orchestra.

Cara Verson Under New Management

Cara Verson recently signed a contract with the Betty Tillotson Management, and will be heard in her third New York recital early next season as well as in recital in Boston. Mme. Verson, who specializes in the moderns, giving whole programs in this idiom, found so much interest in this music and was asked so many questions regarding it that she decided to prepare several *Causerie* Recitals. These are short, informal talks, interspersed between the numbers on the program, explaining the idiom of the composer and often telling the source of his inspiration, or any anecdote connected with the composition. These *causeries* have been especially well received by music clubs and music departments in schools and universi-

ties. Of these, Mme. Verson offers three—Debussy, the Impressionist and Scriabin the Mystic, *Vignettes of Modern Pianism*, and Impressionistic Composers for Harpsichord and for Piano.

Benefit Concert at Ithaca College

Ten faculty members of Ithaca College, Ithaca, N. Y., appeared recently in a benefit scholarship program sponsored by students of the college. Two artists from each music department and two readers from the expression department appeared. Instrumentalists included Oscar Ziegler, director of the piano department; William Coad, head of the violin department; Craig McHenry, trumpeter, and Paul Lester, trombonist, of the band and orchestra department. The vocalists were: Director Albert Edmund Brown, baritone; Joseph Lautner, tenor, of the public school music department; Loreau Hodapp, soprano, and John Gaius Baumgartner, baritone, of the Westminster Choir department. Director Rollo Anson Tallcott and Sydney Landon, of the expression department, were readers on the program. Over \$250 was realized. The project was instigated, arranged and presented by staff members of The Ithacan, official weekly publication of the undergraduates of Ithaca College.

Rosa Ponselle's Teacher Sails for English Premiere of His Opera

Romano Romani, Italian composer, and teacher of Rosa Ponselle, sailed on the S.S. Lafayette, May 21, for London to attend the English premiere of his opera, *Fedra*, which will be given at Covent Garden with Miss Ponselle in the leading role and Tullio Serafin conducting. This will be the first performance of the opera outside of Italy, where it received the same national prize as that awarded to Mascagni's *Cavalleria Rusticana*. In that country the opera was given with Rosa Raisa, soprano; Hipolito Lazzorzo, tenor; and Cesare Formichi, baritone. The last named is to appear in the London production.

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Chicago A Capella Choir Gives Fascinating Program

Second Concert of the Season Again Wins Praise for Singers and Their Efficient Leader, Noble Cain—Edward Collins Heard in Annual Recital—College, Conservatory and Studio Notes

Appearing for the second time this season, at Orchestra Hall on May 20, the Chicago A Capella Choir and its leader, Noble Cain, gave another brilliant display of unaccompanied singing and created a sensation among the listeners. What Noble Cain has accomplished with this choir in its brief existence speaks in glowing terms for his complete mastery and knowledge of the choral art. Under his baton the choir has already won a reputation for the richness and beauty of its tonal blend and for versatility of effect. Theirs is a capella singing of the finest. They sing the most difficult chorals with amazing perfection, and all from memory. Compositions of the old masters, together with works of present-day composers were on the program, a feature of which was the Bach motet, *Sing Ye To the Lord*. American composers whose works were sung included James P. Dunn, Christiansen, and three of the numbers had their inspiration from the choir itself—Noble Cain's setting of Whittier's lines, offering of the Soul; *Sing We Merrily* by Luther M. Noss, a former member of the choir, and Don Malin's arrangement of *The Gypsy Laddie*. Russian numbers were by Rachmaninoff, Gretchaninoff, Tchesnokoff, and Nikolsky. English compositions were by Morley, Cyril Jenkins, Charles Wood and Healey Willan. It was exquisite singing throughout and the seventy singers and their versatile leader deserve the highest praise for their fine work. The forthcoming European tour of the chorus should bring much glory to musical Chicago.

EDWARD COLLINS RECITAL

Edward Collins gave his annual piano recital at the Studebaker Theater on May 17 before a sold-out house. Collins is a popular artist in Chicago, as he is one of the foremost young pianists of the day. Beside his pianistic equipment, which includes impeccable technique, a beautiful tone, careful and imaginative interpretation of the classics and the moderns, Collins is an all-around musician, a skilful conductor and a composer of genuine merit.

We recommend to the musical fraternity a new composition by this gifted composer—his *Variations on an Irish Tune*, which, no doubt, will be programmed by many pianists in the future. This work is distinguished by refinement of style, has the piquancy and wit of the Irish and is one of the happiest contributions to the piano literature that has come to our attention in the last few years. Collins is a modern who believes that good music can be melodious and inspiring. He played his own composition superbly, and if we dwell on the merits of this number and his reading of it, it is owing to the fact that, though compositions by Beethoven, Debussy, Ravel, Bartok, Chopin and Liszt were programmed, the number "above referred to" was, in our mind, the backbone of the program. The audience reacted enthusiastically to the offerings of the artist.

Later in the afternoon Collins played three of his waltzes, entitled *Valse Elegante*, *Valse Limpide* and *Valse Capricieuse*. The little gems were received with marked approbation by the listeners.

An excellent interpreter of Beethoven, Collins opened his program with this master's Sonata opus 2, No. 3, playing it in such fashion as to satisfy the many pianists and teachers who listened to his recital and who joined their plaudits with those of the lay members of the audience. Like his teacher, Rudolph Ganz, Collins has long ago made a

name for himself as an excellent Debussy interpreter. He played four numbers from the *Children's Corner Suite* with fine insight and effect. Ravel and Bartok pieces were also much appreciated, and the Chopin and Liszt compositions added to the enjoyment of the afternoon.

AMERICAN CONSERVATORY SYMPHONY ORCHESTRA

Kimball Hall was not large enough to hold the hosts of friends of the American Conservatory, who had assembled to listen on May 17 to the American Conservatory Orchestra and four soloists, artist-students of the school. Herbert Butler, conductor of the orchestra, has shaped his players into an excellent aggregation, and their performance of the *Vorspiel to Humperdinck's Hansel and Gretel* would have been a credit to a professional orchestra. In the *Frank Symphony* in D minor Conductor Butler shone in his own light, as his reading was that of the deep and serious musician. The American Conservatory's orchestra is one of the big assets of the school. It has often shown the result of good training, but at this concert the young players outdid themselves and won enthusiastic applause from the audience.

Though the stage was crowded with orchestra players and the piano had to be shoved close to the rear of the second violinists, Grace Muhs Kirschbaum was heard to good advantage in MacDowell's *A Minor Concerto*. The young lady, who is from the class of Allen Spencer, has been well taught and she showed unmistakably the result of the training she has received at the hands of the dean of the school. Her technique is accurate, her tone is large and rich in quality, and her interpretation revealed an artistic nature. Lulu Giesecke Butler, probably a pupil of her husband, conductor Butler, played *Conus' E Minor Concerto* in such fine fashion as to please even her critical mate, who no doubt would have liked to mingle his applause with that of the audience. Barbara Lathrop has all the qualities that one finds in all Hans Hess students. She played the *aunt-Saens Concerto* in A minor for cello with the purity of tone, the impeccable technique, the refinement of manner which stamps a cellist as a Hans Hess pupil. To those qualities Miss Lathrop adds the ability to use her own imagination, a fact that was apparent throughout her work. Walter Merhoff, baritone, sang the *Prologue from Pagliacci* so well that we feel guilty not to have ascertained from whose studio this young man emanates, yet he was a credit to his teacher, his alma mater and to himself.

AMERICAN CONSERVATORY NOTES

Leo Sowerby, of the department of theory and composition, was the soloist in the performance of his *Medieval Poem* for organ and orchestra with the Rochester Orchestra at its festival for American Music at the Eastman School of Music, Rochester, N. Y.

Samuel Thaviu, violin pupil of Mischa Mischakoff, winner in the Illinois State and district contests, will compete for first honors in June at the biennial convention of the National Federation of Music Clubs in San Francisco.

Henry Harried, organ pupil of Emily Roberts' organ class in Madison, Wis., who was awarded first place in the organ department in the contest conducted by the Wisconsin State Federation of Music Clubs, was also the winner of the central district contest and will compete for first honors at

the biennial convention of the National Federation of Music Clubs at San Francisco in June.

The regular weekly program by piano pupils of Olga Kuechler, voice pupils of Carl Songer, and organ pupils of Edward Eigenschenk, was given on May 28.

Violin pupils of Kenneth Fiske and piano pupils of Ida Brockschmidt appeared in recital at the North Side branch of the conservatory on May 15. Pupils of Kenneth Fiske were also heard in recital in Conservatory Hall on May 22.

Alice Lee Burrow, of the voice department, presented her pupils in recital at the Hotel Rogers, Beaverdam, Wis., on May 22.

Piano pupils of Roselle Bass-Harris, were presented in recital in Studio Theater on the evening of May 24.

Genevieve Van Vranken Muth presented her piano pupils in recital in Studio Theater on May 23.

MACBURNIE STUDIOS RECITAL

Continuing the series of recitals in which he is presenting his artist-pupils, at the south side MacBurnie art studio, Thomas N. MacBurnie brought out Alma Leslie Wilson at the May 14th concert. Miss Wilson, tall and attractive, displayed a lyric soprano of exquisite quality, refined feeling for the artistic, delicate shading and musical knowledge. Her program included numbers by Donaudy, Respighi, Marx, Kaun, Trunk, Reddick, Boyd, Head and Tompkins, and the *Aria de Lia* from Debussy's *L'Enfant Prodigue*.

CECILE DE HORVATH'S PUPILS BUSY

Cecile de Horvath's artist-pupil, Lillian Korecky, played on one of the artist programs given during music week by Lyon & Healy. She also gave a program before the Beseda Club recently. Barbara Jean Hull, another pupil of Mme. de Horvath, won first place in a contest sponsored by the Western Springs Music Club for piano pupils of the sixth and seventh grade in school.

ADOLPH PICK PUPIL HEARD

When Adolph Pick left the Ithaca Conservatory of Music, where he was head of the violin department, to locate in Chicago, several of his students followed him to the windy city to continue their studies with him. Anthony Bek, one of these students, who is now continuing his studies with Mr. Pick here, was heard in recital at the North Shore Conservatory of Music, where Mr. Pick heads the violin department, on May 23. Mr. Bek won the full approval of the listeners and reflected credit on his teacher by his fine playing of the *Wieniawski Faust Fantasy* and a group of shorter numbers by Schubert-Wilhelmj, Dvorak-Kreisler, and Moszkowski-Sarasate.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Bessie Rosenthal, pupil of Frantz Proschowski, filled the following engagements last week: May 19, spring tea at the Michael Reese Nurses Home; May 20, Spring Festival luncheon of the Temple Sisterhood, at the Shoreland Hotel; May 27, musicale at the Blackstone Hotel.

Thaddeus Kowalski, violinist, pupil of Leon Sametini, played at the Lincoln High School in Berwyn, May 28. The next day Mr. Kowalski and Stanley Caspar, pianist, pupil of Lillian Powers, furnished the musical program at a Moose meeting in the Sherman Hotel.

On May 19 William Pfeiffer and Robert Long, artist pupils of Graham Reed, sang for the Berwyn Parent-Teachers Association; on May 25 over NBC, and on June 3 they will sing for the Independent German American Woman's Club. On June 4 they are giving a recital at the Yale High School.

The play "Tomorrow," by Elizabeth Meyer Cord Cullis, which won the Illinois Woman's Clubs state prize, was presented by the Paquin Players at the convention of the Federated Woman's Clubs of Illinois in the Sherman Hotel on May 19.

Alice Hackett, of the piano faculty, gave a performance at the Lamar Theater in Oak

Six Guest Conductors for Rochester Philharmonic

The announcement has just been made that Rochester, N. Y., will have an unusual list of guest conductors for its Philharmonic Orchestra concerts next year. These will be: Fritz Reiner, Bernardino Molinari, Vladimir Golschmann, Issay Dobrowen, Henry Hadley, Guy Fraser Harrison.

In commenting on this list, Arthur See, the manager, stated that he considered that this list affords unusual musical opportunity for Rochester music lovers next season. The men chosen are of such outstanding ability that he considers both the programs which will be offered and the contrast in personalities will give exceptional variety in the conduct of these concerts. Mr. See also pointed out that the work of the Rochester Civic Orchestra will continue as this year with Guy Fraser Harrison as conductor and Paul White as assistant conductor. This orchestra carries out the major part of the orchestral development in Rochester and forms the basis of the Philharmonic Orchestra.

Park at the morning program for children, sponsored by Lyon & Healy.

Alex Pevsner, violinist, pupil of Leon Sametini, played for the Friends of Music at the Sherman Hotel on May 12.

Marian White, pupil of Vernon Williams, sang at the Mannon Street Methodist Church on May 14.

A reception for the dormitory students, contestants and faculty of the college, and their friends, was given by Lyon & Healy after the contest at Orchestra Hall, May 16.

BUSH CONSERVATORY RECITALS

Rosalyn Tureck, pianist, a pupil of Jan Chapiusso, was presented in recital at Bush Conservatory on May 8, when she played a program made up of Bach, Bach-Busoni, Chopin, de Schlotzer, Liapounoff, Moszkowski and Liszt numbers.

A recital by students from the class of Mme. Justine Wegener, assisted by students of the piano department, was given on May 11, Dorothy Boller, Goldie Robbin, Bernice Jarvis, Anna Marie Hanson, Ellen Soderstrom and Catherine King participating.

On May 21, a piano recital was given at the conservatory by Dorothea Schalm, student of Esther Arneson. Miss Schalm played numbers by Bach, Mozart, Schumann, Dett, Godard, Mendelssohn and Grieg.

JEANNETTE COX.

Hugh Porter Plays in Washington and New York

Hugh Porter, organist of the New York Oratorio Society, played Bach's D minor toccata and fugue at the recent festival in Washington, receiving warm expressions of appreciation from all hearers. In the recent presentation of Bach's B Minor Mass at Carnegie Hall, New York, he was at the organ; those who know the importance of the organ score will realize his responsibility, and know how well he acquitted himself.

Pistor to Open Philadelphia Grand Opera Season

Gotthelf Pistor, German tenor of the Berlin Staatsoper and the Bayreuth Festival, will open the 1931-1932 season of the Philadelphia Grand Opera Company, October 22, in Tannhauser. Mr. Pistor comes to America for several guest performances with the Los Angeles Opera Company in September. He will stop over in Philadelphia to sing this one engagement before returning to Berlin for his season there. Mr. Pistor is considered one of the greatest German tenors of the day.

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MISCHAKOFF QUARTET CAN STAND COMPARISON WITH ANY OF AMERICA OR EUROPE, SAYS CRITIC

It was Herman Devries, critic of the Chicago Evening American, who said that the Mischakoff String Quartet can stand comparison with quartets of any community here or in Europe, after their final program of the season at Orchestra Hall, Chicago, on April 12. Glenn Dillard Gunn, the Chicago Herald and Examiner critic, derived such profound satisfaction from their vigorous and authoritative address in the final movements of the Beethoven quartet, opus 18 in A major that he returned to be refreshed by the grace, humor and charm of their account of Waldo Warner's miniature suite, Pixy-Ring. Of the Pixy-Ring, Karleton Hackett, of the Chicago Evening Post, said that the players caught the spirit of this deceptively tricky music and had the skill to bring it out, which, he stated, must be just the combination of imagination and

technic, or the delicate texture would have been torn all to pieces, but they had the required qualities. That the quartet has shown a phenomenal growth in artistic ability was the opinion of Edward Moore, of the Chicago Daily Tribune, who found its development especially evident in the Pixy Ring, which they played lightly, humorously and with marvelous accuracy.

The Mischakoff String Quartet, composed of leading members of the Chicago Symphony Orchestra and headed by its concertmaster, Mischa Mischakoff, in its first year of existence has established a reputation as one of the fine quartets now appearing before the public. Noted progress was made evident at every new hearing, and their several appearances on the Chicago Chamber Music Society series at Orchestra Hall added materially to the enjoyment of those concerts.

Estelle Liebling to Give Lecture Course in New York

Estelle Liebling announces a summer course of eighteen lectures within eighteen days on Style in Singing for students and teachers, from July 13 through August 1. The following subjects will be discussed: Voice Placing, Breath Support, Vocal Technique, Diction, How to Approach a Song, How to Color It, The Correct Vocal Line, The

quality of sweetness and delicate beauty that was fitted to the role."

Alfred Metzger, in the Chronicle, wrote in part: "During more than thirty years of experience as a music reviewer in this state I have only heard two other voices in opera that possessed the velvet quality that Miss Ferncroft's reveals, and the two operatic prima donnas possessing these voices were Melba and Tetrazzini. Therefore Miss Ferncroft's voice is as rare as it is beautiful. I have never witnessed such beauty of voice combined with such beauty of appearance."

Redfern Mason, in the Examiner, summed up his review with "Watch this young lady! She has a career." Marie Hicks commented in her article: "It was a distinct triumph for Miss Ferncroft, for it was the first time she had sung the role in public. She is petite and exquisitely pretty, a Lucia to appeal as well as to thrill."

Miss Ferncroft also sang the page in Masked Ball with equal favor.

A New Honor for Bachaus

According to the Vienna Herald of April 18, Wilhelm Bachaus is the first German artist to receive the Great Gold Medal of the Arts and Sciences in Bucharest. The honor was appropriately bestowed on him as a birthday present in March, when he played before the King of Roumania. A list of his concerts since the beginning of March includes: Vienna, Konzertverein, with Beethoven's C minor concerto; Vienna, a Beethoven recital; Berlin, Philharmonic Recital; Darmstadt, Beethoven's Emperor concerto; Basel, Brahms' D minor concerto with Weingartner conducting; Zurich, Chopin's F minor concerto with Andrae conducting; Berlin Philharmonie, Beethoven's Emperor concerto with Wendel conducting;



ESTELLE LIEBLING

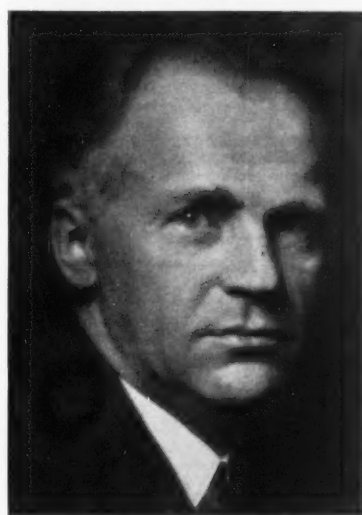
Grouping and Balancing of Songs on Programs, The Choice of Suitable Material for Program Making, and The Making of Cadenzas. Problems of voice and style which present themselves to teachers will be discussed, analyzed and demonstrated at these lectures.

As is well known, Miss Liebling is a member of one of America's most distinguished musical families. She received her entire musical education in Europe and included among her teachers Matilde Marchesi and Frau Prof. Selma Nicklass-Kempner. She has sung in nearly every musical center of America and Europe.

Among those who have worked with Miss Liebling are: Amelita Galli-Curci, Maria Jeritza, Frieda Hempel, Beatrice Belkin, Marie Mueller, Walther Kirchhoff, Dorothea Manski, James Wolfe, Mary Mellish, Yvonne D'Arle, Marcella Roeseler, Jane Carroll, Joan Ruth, Max Altglass, Arnold Gabor, Augusta Lenska, Elinor Marlo, Devora Nadworney, Patricia O'Connell, Frances Paperte, Malvena Passmore, Florence Misgen, Anne Roselle, Josephine Lucchesi, Hope Hampton, Celia Branz, Maura Canning, Dorothy Githens, Helen Lanvin, Marie Masure, Milo Miloradovich, Leonora Cori, Allan Burt, Gertrude Lawrence, Queenie Smith, Adele Astaire, Eliz Gergely, Genevieve Tobin, Frances Upton, Marion Marchante, Nina Gordani, Lucy Monroe, Mary Adams, Marcella Swanson, Bartlett Simmons and Paul Cadieux. Others include: Valentina Aksarova, Mae Haft, Florence Leffert, Frances Sebel, Gertrude Wieder, Jessica Dragonette, Rosalie Wolfe, Viola Philo, Genia Zelinska, Dorothy Miller, Marie Bowman, Patricia Bowman, William Cleary, Ralph Jameson, Claire Madjette, Helen Sanda, Louise Scheerer, Elizabeth Biro, Mildred Byram, Merriam Fields, Lois Hood, Wilma Miller, Rosemary and Antoinette La Farge.

Audrey Ferncroft Scores in Lucia

Audrey Ferncroft, a promising young artist of San Francisco, recently scored a triumph in Lucia with the Pacific Opera Company. Esther L. Johnson, in the Daily News, said: "Audrey Ferncroft was the bright and shining star of the evening. She looked lovely throughout and she lived her part as the tragic Lucia. Her voice has a



WILHELM BACHAUS

Vienna, solo recital; Budapest, solo recital; Bucharest, solo recital; Bucharest, Beethoven's G major concerto with Georgescu conducting; Warsaw, solo recital.

The pianist has now taken a long needed rest after his enormous tour of Europe, Australia, New Zealand, and another European tour since last December. He will spend his summer in the Black Forest, with a short visit to the Mozart Festival in Basel.

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Band and Orchestra Contest Book Issued

The 1931 yearbook of the State and National School Band and Orchestra Contests has just been issued by the National Bureau for the Advancement of Music. These contests are now being held in nearly all the states, with the cooperation of the Bureau and the Committee on Instrumental Affairs of the Music Supervisors' National Conference. The Committee draws up the rules, compiles the list of test pieces, etc., while the Bureau assists with prizes and the general administrative work.

Beginning in 1924 with five state contests organized and a total of some thirty hands entering, the work has now spread to forty states, with a participation last spring of about 950 bands and 650 orchestras, comprising altogether over 70,000 young players. In most cases the contests are under the auspices of state universities, teachers' colleges, or band and orchestra associations, but everywhere the objectives are the same, namely, to develop high standards of musicianship and equipment and to stimulate wider recognition of school instrumental music.

In furtherance of these objectives the Committee on Instrumental Affairs has made special efforts to render the list of test pieces for the 1931 contests as well suited as might be to the needs of many different classes of instrumental organizations. Thus, the numbers required of entries in the National contests are of considerable difficulty, since they are intended only for the picked bands and orchestras of the country. They include the first movement of Cesar Franck's Symphony in D minor and Schubert's Rosamunde Overture for the orchestras, and for the bands Entry of the Gods into Valhalla (Wagner), Knight Errant (O'Neill) and Prelude to Faust (Gounod). There are also certain pieces recommended as required numbers in state contests and arranged in sets of two alternatives for each class, one simpler

than the other, so that state committees may choose the one best suited to the ability of their average entries. Finally there is a selective list of fifty, carefully graded from difficult to fairly easy, which is proving a helpful guide not only to prospective contestants but also to school instrumental leaders in general. The committee does not require as a condition of its assistance that state contests shall conform to the national rules, but more and more are doing so each year.

This year's National High School Orchestra Contest took place in Cleveland, Ohio, May 14-16, under the auspices of the School of Education of Western Reserve University, the Musical Arts Association operating the Cleveland Orchestra, and the Public Schools.

Boidies: Thweet! Thweet!

You should hear them twitter in Maganini's Ornithological Suite (or Thuite) just published by J. Fischer & Bro., New York. The score is for small orchestra and is published in the form of an autograph of the composer's own handwriting, dated Chautauqua, July 27, 1930. It is very birdy indeed. Full of birds. Humming birds, presto, prestissimo; At Dusk a Nightingale Sings in the Garden (at Chautauqua!); Listen to the Mocking Birds, with the old song as the melodic foundation. Good fun and foolishness, attractive, popular. Maganini knows how to write and perpetrates an excellent musical joke. It reminds one of Taylor's Looking Glass Suite (also published by Fischer), only it is far less elaborate, far more sincerely popular in style and manner, less sophisticated.

Philadelphia Orchestra to Give Schoenberg's Gurrelieder

Next season's programs of the Philadelphia Orchestra will include two special performances—The Gurrelieder of Schoenberg for chorus, soloists, orchestra and ballet, and another work to be announced later.

PUBLICATIONS

THE ART OF VIOLIN PLAYING, BY CARL FLESCH, BOOK II (CARL FISCHER).—Book II of this remarkable work concerns itself with "Artistic Realization and Instruction." The English text is by Frederick H. Martens. In a foreword Mr. Flesch says that when the first volume of the German edition of The Art of Violin Playing appeared in December, 1923, he hardly anticipated that nearly five years would elapse before the second volume was published. The delay was caused by the fact that Mr. Flesch has had to divide his time between public performances and teaching. Mr. Flesch in this foreword publicly expresses his thanks to Dr. Werner Wolfheim for his valuable critical comments, dealing specifically with the theoretical part of the work; to Hugo Seling, who undertook the laborious task of preparing the various indices; to Dr. Robert Ries, who aided Mr. Flesch in reading the proofs; and to Gustav Saenger, who in the double capacity of experienced editor and friend, supervised and directed the preparation of the English edition. The work is dated Baden-Baden, June, 1930.

Volume II of this monumental work consists of 237 large music size pages. It deals with matters intimately related to the violinist's public exemplification of his art, and the author gives extended and exceedingly valuable consideration to everything more or less directly connected with this highly important matter.

It is, of course, impossible to give even the briefest resumé of the immense quantity of material Mr. Flesch has here gathered together. It is sufficient to say that this book should be read and studied not only from a purely technical point of view—an error into which ambitious students are likely to fall—but with the very closest possible attention to the opinions of the author. These opinions are expressed with more than ordinary frankness and concern themselves with all sorts of things that the embryo artist, generally speaking, overlooks. As everybody knows, the artist-student is likely to devote almost the whole of his time to the conquest of his instrument and of musical style, not realizing that many things may stand in the way of this conquest—things which he may consider of inconsiderable importance. That they are, on the contrary of very great importance, is brought out by Mr. Flesch.

Mr. Flesch deals at length with the interpretation of certain works, or works of certain types, but he deals constantly and throughout the book with the problem of public performance as a whole. It would be impossible to exaggerate the value of the book, provided, of course, it is studied as Mr. Flesch intends it to be studied, not merely as an indication of how a few isolated passages should be played, but always

as an indication of the necessities of public performance as a whole. There are hundreds of brief musical examples with very careful indication as to their interpretation, and these are all bound up in the text with the general questions involved.

The book also deals with the relationships between teacher and pupil; outlines what the teacher may accomplish in the development of a pupil's talent; and enters most deeply into characteristics of pupil and teacher.

LORD, I WANT TO BE—, a Negro spiritual arranged by STEWART WILLE (Ricordi). On the outside cover is the announcement, "Sung by Lawrence Tibbett," and the next page says that it is dedicated to Tibbett. This is a better recommendation than any statement that any reviewer, no matter how eminent, might make, for Tibbett is an artist, and such a judge of what is good, and so particular about what he presents to his audiences, that if he sings a thing it is a guarantee of its excellence. It may be added that the accompaniment of this spiritual is extremely unusual, much more florid than that of the usual spiritual arrangement, and with contrapuntal suggestions of imitation that are very effective. The accompaniment also gives the music a dramatic fervor that does not exist in the tune as it stands.

OMNIPRESENCE and SEA WIND, two new songs by PEARL ADAMS. Miss Adams has written and published Omnipresence, a song of beautiful sentiment, short and deeply expressive, especially suitable for church. Impressive chords and noble melody are in this song of three pages. Sea Wind is descriptive, dramatic, echoing the broken heart, mourning one lost in the sea. Both songs are for medium voice.

RAGGEDY ANN'S SUNNY SONGS by WILL WOODIN (Miller). The songs have texts by Johnny Gruelle, who was the creator of the famous Raggedy Ann series of books. Will Woodin is a business man who is a lover of children and an amateur musician of much talent. He has made entertaining tunes, extremely characteristic and full of meaning. They indicate the significance of the words so well that one wonders whether anything else could be set to the words.

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Recitals by Van Emden Pupils

The season's twenty-sixth students' concert at the Curtis Institute of Music, Philadelphia, was given, May 15, by pupils of Harriet van Emden of the vocal department.



Mitchell photo
HARRIET VAN EMDEN

Those appearing were: Selma Amansky, Paceli Diamond and Irene Petina, sopranos; and Kathryn Dean, contralto. Joseph Rubanoff was the accompanist, and the Casimir Quartet assisted Miss Amansky in a number for soprano and string quartet.

This concert was preceded by an informal recital on the afternoon of May 14 also by students of Miss van Emden. Participants in this program were: Margaret Codd and Anita Spellman, sopranos; Inez Gorman and Ira Petina, mezzo-sopranos; and Mimo Bonaldi, baritone. The last named singer is a pupil of Horatio Connell. Mr. Rubanoff was at the piano.

A "Michigan Music Master"

Frank Bishop, pianist, of Detroit, is the subject of an article entitled Sketch of a Michigan Music Master, by Velma Stevens Hitchcock, in a recent issue of the Club Woman. Mrs. Hitchcock emphasizes the fact that Mr. Bishop is a "completely unstandardized person," which is one reason for the interest his playing arouses. This complete lack of any hackneyed quality in the artist's make up the author attributes to the fact that he is partly self-taught. Mr. Bishop has studied with J. C. Batchelder, a former member of the Detroit Conservatory, at Oberlin College and in Europe with Wanda Landowska, but a great deal of his talent has been developed by listening to music here and abroad and by his own efforts.

Mrs. Hitchcock says that she first heard Mr. Bishop play at the fifth in a series of fifteen concerts which the pianist gave at the Art Institute, Detroit, last winter. She was struck by the color and vitality with which he imbued the music he played, by his simple and unostentatious platform manner and by the enthusiasm of the capacity audience. Mr. Bishop is a great believer in the future of American music, and thinks that our students should take their training on this side of the water, since that is the only way to bring about great American music.

Naoum Blinder Reengaged by Miami Symphony

Naoum Blinder, violinist, has been reengaged for the third consecutive season as soloist with the Miami Symphony Orchestra, directed by Arnold Volpe. His recent appearance with the orchestra was followed by a sonata recital given for the Mana-Zucca Club and at which Mana Zucca herself participated. Both artists were also heard in solo groups.

Commenting on Mr. Blinder's performance at both of these concerts, the Miami press attributed to him an even greater success than at his first appearance last season. His performance of the Tchaikowsky Concerto was characterized as a triumphal one.

Mr. Blinder's success in the West this past season has created a steady demand for his appearances. He will be heard in several of the larger cities next season, including Chicago and Indianapolis. Contrary to his usual custom, Mr. Blinder will not spend the summer in Canada, but plans to remain in New York City, devoting his time to his summer classes.

Pennsylvania Symphony Concert

The Pennsylvania Symphony Orchestra, Theodore Feinmann, conductor, gave a concert, May 13, in the Pompeian Room of the Rittenhouse Hotel, Philadelphia. The program included the overture to Mozart's Marriage of Figaro, the same composer's G minor symphony and the Polovetzian Dances from Borodin's Prince Igor. The soloist was

Cecilia K. Gessel, soprano, who offered Thomas and Massenet arias. There was a large and cordial audience.

Westchester Festival

(Continued from page 5)

Mr. Paderewski's part of the program came before the intermission. When he had played his last encore, he, in company with his friend Ernest Schelling, who sailed with him, entered an automobile and, with the aid of a police escort, sped to catch the waiting Paris.

As for the orchestral and choral numbers, the program was opened by Cesar Franck's setting of the 150th Psalm, featuring both ensembles and with George Volkelt at the organ. After the intermission the orchestra offered Les Preludes of Liszt and chorus, orchestra and organist completed the evening with three oratorio numbers by Mendelssohn, Brahms and Handel. Mr. Stoessel directed with his accustomed mastery, and achieved results of surpassing beauty.

THIRD CONCERT

Those appearing at the third concert, Saturday night, were John Charles Thomas, baritone, the festival chorus and orchestra, and the Yonkers Male Glee Club, Clifford E. Dinsmore, director. This last named group were chosen in a recent contest for Westchester choruses held by the Westchester Choral Society.

Mr. Thomas, who was in excellent voice, sang a Verdi aria and the drinking song from Thomas's Hamlet to the accompaniment of the orchestra, and, with Lester Hodges at the piano, sang numbers by Rogers, Head and Wolf and David Guion's Home on the Range. He was enthusiastically applauded and as encore added the prologue to Pagliacci.

The chorus presented Land of Our Hearts by the late George Whitefield Chadwick and an excerpt from Elgar's Caracacus. The orchestra offered a lullaby by Mr. Stoessel and Tchaikowsky's 1812 overture. The Yonkers club sang Holst's Dirge of Two Veterans, Two Sullivan numbers, an arrangement of Deep River and Wagner and Henschel excerpts; in all of which good training and control and smooth tone was displayed.

This concert closed the 1931 festival. It is announced that dates for the eighth festival in 1932 would soon be considered by the County Choral Conductors' Association. It is further announced that the Westchester County Recreation Commission will continue its musical program with a series of eight popular recitals, beginning June 7, to be held at the County Center. M. L. S.

Seventy Concerts to Be Given This Summer by Goldman Band

The people of the City of New York again will be able to enjoy the concerts of the Goldman Band under the direction of Edwin Franko Goldman during the coming summer. The series is to be called The Daniel Guggenheim Memorial Concerts, in memory of the man who was to a large degree responsible for them.

The concerts, which are the gift of the Daniel and Florence Guggenheim Foundation this year, were offered by Mrs. Daniel Guggenheim to the people of the City of New York in recent letters to Mayor Walker and Chancellor Elmer Ellsworth Brown. Mayor Walker immediately offered the use of the band shell in Central Park on behalf of the City and Chancellor Brown the campus at University Heights on behalf of New York University.

This is the fourteenth season of these popular concerts. It will consist of ten weeks, beginning Monday evening, June 8, and ending on August 16.

Mr. and Mrs. Herman Devries to Hold Summer Classes at South Bend

SOUTH BEND, IND.—Classes in interpretation, with illustrated lectures, will be given this summer by Mr. and Mrs. Herman Devries, eminent vocal authorities. Classes have been organized through the collaboration of Hazel Gertrude Harris, of the South Bend Conservatory voice department.

This announcement has aroused much interest here, as both are well known musical figures—Mr. Devries as voice teacher and coach, as well as music critic of the Chicago Evening American, and Mrs. Devries, who is recognized as an outstanding voice teacher and pianist. H.

Werrenrath to Conduct Brahms Requiem

The National Oratorio Society, Reinold Werrenrath, conductor, gave the second part of Chadwick's Judith as their regular Sunday broadcast, May 24, over Station WEAJ. Tomorrow (May 31) Mr. Werrenrath will offer the Brahms Requiem, broadcast from the same station.

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NICOLAI ORLOFF GIVES VALUABLE HINTS ON PROGRAM-MAKING

Russian Pianist Discusses Nationalism—Returns to America in 1932

The matter that was chiefly on Nicolai Orloff's mind when he was interviewed just before his departure from these shores was the Mozart concerto in A major. This was because he was playing it with the Philharmonic-Symphony in Washington, Baltimore and Brooklyn. The conductor was Molinari. "Wonderful conductor!" said Orloff. "And wonderful concerto!" countered the interviewer. To which Orloff, of course, agreed.

As to the playing of it, he mentioned that the oftener orchestra, soloist and conductor play a work together the better. There comes a time when complete unity is attained in purely technical matters as well as in interpretative design, and both of these are equally important to any approach towards attainment of perfection.

It was clear, as Orloff spoke of this music, that he had a sincere affection for it. It seemed to him an old friend, free from any element of question or controversy, not a novelty with its problems and doubts. He seemed, too, to feel a distinct satisfaction in the certainty of the work having reached a host of listeners through being broadcast—the regular Sunday afternoon broadcast of the Philharmonic-Symphony. The large number of congratulatory letters received from all parts of the country served as ample and sufficient evidence of the appeal of the work and of its interpretation.

Orloff's visit to America this season was necessarily curtailed by European demands on his time. He arrived in New York in January and sailed away again early in March, going direct to Norway via Paris. The present tour will constitute Orloff's sixth professional visit to Scandinavian countries. In addition to many recitals, two of them in Oslo, he is to play with the Oslo Philharmonic Orchestra. One of his recitals is to be given at Bergen, the home of Grieg.

Will Orloff play Grieg music to the Bergenese? He was asked the question, which is a natural one. His reply was that he certainly would not. In Bergen they have no doubt heard enough of Grieg and at all events they would scarcely thank a foreigner for playing it to them. Norwegians would naturally like to have the music of their famous native son played abroad rather than to keep it to themselves, much as they must love it.

Orloff spoke of nationalism in music as it concerns the artist's programs. The question as to whether an artist should specialize in the music of his native land is one that remains problematical. There are, says Orloff, two things to be considered—perhaps three. First of all, there is the personality of the musician. He must, if he would do himself and his art justice, play such music as will serve him properly as a vehicle of self-expression. He must, furthermore, consider the taste of the public. And finally, he must include in his programs compositions that will provide a variety of interest.

It seems doubtful if these conditions are to be met in any program restricted to a single school, and it would surely be unwise to play national music in a place where it had already been over-played—like Grieg in Bergen—even as a tribute to the composer.

Orloff takes an attitude of amused tolerance towards the psychological fads and foibles of concert artists—including himself. "We all," he said, "like to play what we cannot. Whether we actually succumb to this temptation and play such music at our concerts will depend upon our fund of practical common sense and good judgment. But it is a psychological temptation, a sort of personal test of one's powers. We are all sure we can fly whether we can or not."

With regard to this matter of practicability, Orloff says the selection of programs must depend chiefly upon what audiences have been accustomed to. At the same time, he says, programs should be and must be—and inevitably always are—educational. Which is to say that the scope of familiar works, and more or less modern moods, must be enlarged and extended; a necessity, because the interest of jaded palates must be recaptured with the spice of novelty.

In this matter America has had much experience, thanks to the great number of artists who have toured this country. Naturally audiences in the big cities are the most sophisticated, but everywhere in America audiences are ready to welcome music from all schools and times.

"Not that all music from all schools and times is satisfactory," said Orloff, "even by the great composers. All of them have written music that is ineffective on the stage, however entertaining it may be to play for one's own amusement in the studio."

"This is especially true of Schumann. Immortal genius as he certainly was, he yet could write things of small power to hold the attention of audiences."

Enlarging upon this, Orloff said he made his programs of music suited to his temperament, and that he liked the romantic composers best. Among these he included Brahms;—Chopin, Schumann, Brahms.

He is devoted, too, to some of the moderns. He "adores" Debussy, and has a fondness for Ravel, Prokofieff, Stravinsky and Miaskowsky. Orloff characterized some of Ravel's piano music as "magnificent" and "extremely effective." Miaskowsky, known here chiefly for his symphonies, has written several highly interesting sonatas for piano, and Stravinsky is known for his concerto and for the tremendously difficult piano reduction of Petroushka.

Orloff's reflections upon Brahms and Beethoven are of importance for the side-



Photo © Elzin

NICOLAI ORLOFF

lights they reflect upon these two great composers with their similarities and differences.

"Brahms," he says, "is becoming more and more popular as it is being recognized that he was not a Beethoven. For a time, perhaps because of his symphonies and his chamber music, he was felt to be Beethoven's logical successor, and those who had little sympathy for him pretended that he had little to say that had not already been said by the master of Bonn."

"Thus Beethoven became his rival—the rivalry of the dead; and, contrariwise, he was pointed out by his too-enthusiastic admirers as the rival of Beethoven."

"The truth is that neither is rival of the other. Brahms can never be the rival of Beethoven, nor has he any reason to fear Beethoven's rivalry. He is, as Beethoven was not, a purely romantic composer. This is particularly true of his piano music, which is free from austerity and replete with a charm that is gradually winning the affection of music lovers everywhere."

"Not, however, with equal rapidity; for in some places Brahms is almost worshipped, while in others his music is received with moderate sympathy. This is due chiefly to the extent with which people are familiar with it. It has only to be known to be loved."

Orloff was asked his opinion of Medtner, who has sometimes been called the Russian Brahms. "A great composer!" was his estimate of him. "A thoroughly Russian composer, his music must be played in the Russian manner. To compare him with Brahms is scarcely justified, or at least only justified by the fact that both composers have based their idioms on classic patterns. The feature of Medtner's music that is most remarkable is its rhythm, which is fascinating in its wealth of originality and variety. A great composer, undoubtedly, whose music deserves more recognition than it has won as yet, and will no doubt win in the future."

After a long season abroad Orloff returns to America in 1932 for an extensive tour. Speaking of "this side the water," he mentioned with especial pleasure his three visits to Havana where he played under the auspices of the Pro Arte Musical Society. Pro Arte not only interests itself for the progress of music in Cuba, but promotes modern music and publishes a magazine, *Musicalia*, excellently edited by Maria de Quevedo.

Orloff speaks English well, but with some little difficulty and occasional hesitation for a word. The charm of his conversation is in its evident sincerity and the no less evident thought that inspires his opinions. He speaks with a certain contemplative vivacity that is not unlike one of the characteristics of his playing. Most of all is one impressed by his passionate love of beauty which has inspired critics to call his performances "the essence of beautiful piano playing"—"delicately subdued beauty." F. P.

Ellery Allen Completes Successful Season

Ellery Allen is just about winding up an extremely busy season. It was practically her first concert season and included a successful Steinway Hall recital, when numer-



Photo by Maurice Goldberg

ELLERY ALLEN,

as she appears when she sings her children's songs included in her unique program, "Something Different," in which she wears the gowns of her grandmother of the seventies.

ous persons were turned away. Betty Tillotson, her manager, has already booked many engagements for next season.

Miss Allen opened her season early in September with a program at the Business and Professional Women's Club in New York at the Paramount Hotel; then fol-

lowed one at the Bowery Mission, one for the Colonial Dames of America in Jersey City, a concert in Brooklyn at the Little Theater, one at the Y. W. C. A., the Colonial Dames of America in Trenton, N. J., the Hartford, Conn., Women's Club, the Englewood, N. J., Women's Club, where Miss Allen and an Instrumental Trio from the Society of Friends of Ancient Instruments (harpichord, Fern Sherman; viola d'amour, S. Garten, and viola de gambe, Youry Bilstin) were heard in a most interesting concert. A number of them will be given next season.

Miss Allen sang a benefit concert for a Presbyterian church in Brooklyn; then came a radio date over WOR, four programs for the City Mission during Lent, and a performance of The Mikado with the National Opera Club. Other dates included: The Daughters of the Southern Confederacy, the Dixie Club, ten appearances in the schools of New Rochelle, the Plantation Club of Providence, R. I., and the State Teachers' Music Club of Mt. Vernon, N. Y.

Miss Allen will take a well-earned vacation this summer, which she feels she owes herself. However, she is preparing new programs under the direction of Florence Westell, with whom she has been studying for several years and to whom she gives all the credit for her rapid progress. Miss Allen is scheduled for a Town Hall recital early in October.

Chevalier Seismit-Doda Sails

Chevalier Seismit-Doda, well known composer, recently sailed with his wife for Rome to take a well-deserved vacation. While in Italy this composer will be presented to Princess Marie Jose of Piemonte, who has expressed a desire to meet him. Chevalier Seismit-Doda's composition, O Luce Mia (O Light of My Heart), was written in honor of the marriage of the princess to the heir to the Italian crown, and to express her gratitude Marie Jose sent the Chevalier one of her nuptial medals. He is the only person possessing one of the medals who was not a wedding guest.

Goldsand Booking for Next Season

Among the engagements booked for next season by Haensel & Jones for Robert Goldsand, pianist, is a recital for the Brooklyn, N. Y., Institute of Arts and Sciences; one in Syracuse, N. Y., on January 12, and a pair of concerts with the Minneapolis Symphony Orchestra next February or March.

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Joseph Littau Wins the Unqualified Approval of Omaha

Gifted and Sympathetic Conductor Earns Affection of Large Public—His Reengagement Hailed With Delight

There is surely no better way to discover the exact facts as to the impression a conductor has made than to read what the press has to say about him. This is particularly true when he is a newcomer as was Joseph Littau when he took charge of the Omaha Symphony Orchestra last fall. Any man undertaking such a work is sure to be on trial. No matter how much fame he may bring with him, the press, which faithfully reflects the feeling of the public, will wish to form its own opinion, to decide how great he is, whether he is sympathetic, and the extent of the thrill he is able to impart with his music.

Another test is the size of audiences the conductor is able to draw at concert after concert. People pass on to each other their impressions. There is sure to be talk. After every concert, members of the audience will get together and exchange views and opinions, and others—outsiders—will receive a gradual conception of the general consensus of opinion. Thus is a man's reputation and success made or marred. Either people like him and his music, either they rally around him, audiences increase and his success is assured,—or the contrary happens.

And in the case of Littau the contrary did not happen. From his first concert in Omaha he was recognized as likely to become a popular favorite, and as time went on and the season advanced this was definitely assured, so that in the end the papers of the city fully realized that here was a man who could build the symphony orchestra into an important institution and civic asset, and gave him their enthusiastic support both in the columns devoted to music and on the editorial pages.

Reading these press reports one learns that Littau showed "exceptionally good taste in

program arrangement," that Omaha "received Littau with flying flags," that one of the concerts was a "gala night" with an audience "bristling with joy and satisfaction at every number." Littau's "sympathetic personality," and his "complete artistic understanding" and "artistic efficiency" are often alluded to, and more than once is mention made of the fact that he was received with cheers or accorded an ovation.

Editorially the World-Herald says that "Littau and the Omaha Symphony Orchestra have just scored another triumph." ("Another" triumph plainly indicates that this was not the first.) The Bee-News says "he has gripped popular interest in the symphonic cause." One reads that he "inspires his players with visible enthusiasm," and that "orchestra and conductor outdid themselves in displaying such sweep and abandon as to arouse a high pitch of enthusiasm in the audience." Readers are told that Littau "has made the symphony the central point of Omaha's music life."

When one stops to think that this was done in a single season, it can only be concluded that this rising young master of the baton has unusual qualities of charm and appeal as well as musicianship.

Also, there were children's concerts that filled the Orpheum Theater with several thousand enthusiastic and attentive youngsters, to whom Littau gave informal talks about the music to be played and the instruments of the orchestra, illustrated first by players on the various instruments, and then by performance of excerpts from standard-compositions in which these instruments are prominently used.

Every paper reports that there was increased attendance at these concerts as well as at the regular symphony concerts, and the children are said to have shown rapt attention and spontaneous enthusiasm. Mention is made, too, of the great value of these children's concerts to Omaha's educational development. At them the children sing, 2,500 young people lifting up their voices in familiar tunes. Note books are filled with comments by members of the audience, and at the end of the season Juliet McCune and Littau spent two whole afternoons examining and grading them, Miss McCune being Music Supervisor of Public Schools in Omaha.

After the season was over an additional "pop" concert was given for the purpose of covering a small deficit. Orchestra players

and conductor donated their services. It was a tremendous success.

As already said, one of the most interesting features of the season was the editorial and front-page space given the symphony and its conductor; also the streaming headlines running across the pages of the papers reporting the concerts, as if each one were an event of vital news interest. One editorial says in part: "There is no doubt of the sustained popularity of this institution and of the public's recognition of it as a distinct cultural and civic asset to the city." Another editorial says (and space forbids that we should quote any but a very minor portion of it):

"WITH CLASH OF CYMBALS

"We feel about the Omaha Symphony Orchestra, which closed its seventh season Tuesday night, very much as the cymbalist must have felt at the conclusion of 'Bolero,' the final number. Standing at full height, awaiting Mr. Littau's command, he was finally given the signal. Then he was permitted to hit everything within sight and reach with all his force. The cymbals clashed. The bass drum boomed. With a terrific and startling finale, he smote tremendously at his instruments. It was the perfect end of a glorious season.

"So was the concert, a perfect end of a glorious season. In a year Mr. Littau has endeared himself to all who have heard the orchestra. Of the season as a whole there is no doubt; it is the best that Omaha has enjoyed.

"This community has a right to take pride in its symphony. That it does so was amply demonstrated Tuesday night when the great Tech High auditorium was filled to the last row. Not only Omahans, but persons within miles around have learned to enjoy the concerts; have found the symphony programs a blessed variation from the monotony of only movies and bridge.

"For next year with Mr. Littau returning, with the musicians co-operating with full generosity, still greater triumphs are in prospect."

The reason for such success is outlined in a single sentence which describes Littau's conducting and the playing of the orchestra during the entire season. Here it is: "Mr. Littau poured out the intense vital energy that characterizes his conducting, and in which the whole orchestra followed him with successful enthusiasm."

More can surely not be said!

ments of the songs have been made by Miss Astori.

Miss Peralta retired temporarily several years ago for rest and study, but now will return to the concert field in excellent voice.

Rodzinski and Hilsberg on Motor Trip

Artur Rodzinski and Alexander Hilsberg are making an extensive automobile tour of New York State, Canada and the West, including the Pacific Coast. Mr. Hilsberg, who is a well known violinist and a faculty member of the Curtis Institute will return to Philadelphia about September 15.

Barrere Symphony to Play Maduro Work

Included on the program which the Barrere Little Symphony will give at Town Hall on the evening of June 11 is Charles Maduro's Scherzo Espagnol.

Edwin Hughes' Active Summer

Edwin Hughes will conduct a master class for pianists at the Fort Worth Conservatory (Tex.), from June 1 to June 27. This will not interfere with his Summer master class in New York, which runs from July 6 to August 15.

ATWATER KENT PRIZE WINNER RECEIVES AWARD



LILY PONS AND CAROL DEIS.

The Metropolitan Opera soprano is presenting the Atwater Kent medal to the young soprano of Dayton, O., who won the 1930 National Radio Audition by which she received \$5,000 in cash and a two-year scholarship. Miss Pons sailed on May 22 for Buenos Aires to fulfill opera engagements at the Colon where she will make her debut in Lucia early in June.

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S.S. Pinafore Pleases

Beginning Monday evening, May 18, Milton Aborn, heading the Civic Light Opera Company, presented his second success of the series of Gilbert and Sullivan operas, at the Erlanger Theater, in New York. A large and enthusiastic audience attended the opening and indulged themselves in a really good time. The old melodies of S. S. Pinafore had fresh charm as sung by Howard Marsh (Ralph Rackstraw) and Ruth Altman (Josephine), the two lovers, and such old favorites as Frank Moulton, Joseph Macaulay, William Danforth, William Gordon, and Fay Templeton, who came on especially to New York from retirement to sing her old role of Little Buttercup. What a welcome the former favorite received, it being several minutes before she could sing her opening lines. The performance went with a "zip" and offered so much of a high standard as to add another laurel to the artistic wreath of Mr. Aborn and his fine band of artists.

New Booking Bureau for Western Territory

A new concert bureau, operating in the Central and Southwestern states, is announced,—the Lucius Pryor Concert Service, with headquarters at Council Bluffs, Iowa. This bureau will represent concert attractions throughout a wide territory, comprising Illinois, Iowa, Kansas, Missouri, Oklahoma and Texas.

The attractions being offered by the Lucius Pryor Concert Service for the season 1931-32, are as follows: The Jitney Players, presenting three dramatic productions; David Barnett, young American pianist; The Manhattan String Quartet, playing entire programs without employing notes; a Recital Trio, composed of Frances Block, contralto, Mary Becker, violinist, and Charles King, soloist-accompanist; The Brahms Quartet; Bianca Saroya, dramatic soprano, and Dimitri Onofrei, tenor.

Peralta Returns to Concert Field

Frances Peralta, dramatic soprano, will offer a special program next season at most of her concerts, at which she will be accompanied by two pianos played by Alda Astori, the young Italian pianist-composer, and Harvey Brown, American. The program will be presented in costume. Special arrange-

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MUSIC NOTES FROM COAST TO COAST

BIRMINGHAM, ALA. The Birmingham Conservatory of Music presented Estella Allen Striplin, soprano, member of the faculty, in a song recital in the Conservatory concert hall, with Mrs. C. W. Phillips, also of the faculty, assisting as accompanist. A large and appreciative audience greeted the singer, who gave an unacknowledged program of songs ranging from a Cavalli Canzone, of 1650, to a charming ballad of today.

Two young Birmingham musicians won honors at the Dixie District Federation of Music Clubs' Young Artist Contest, held in Memphis, Tenn., on May 16. Helen Cullens, violinist, pupil of Georges Ryken, won the violin contest, and Eleanor Mathews, pupil of Mrs. Walter Heasty, won the voice contest.

Lowella Hanlin presented her pupil, Elizabeth Gammon, in a piano recital in the ballroom of the Thomas Jefferson Hotel. Miss Gammon was assisted by two violin pupils of Fred Wiegand—Helen Kirkpatrick, and Virginia May Ehler.

Alice Graham presented her pupil, Helen Morris, contralto, in a song recital with Lila Belle Redd as accompanist. Miss Morris was assisted by Helen Cullens, violinist, with Ruth Garrett, accompanist.

The Birmingham Conservatory of Music announces that Georges Ryken will hold a master class in violin at that institution from June 8 to July 18. Mr. Ryken was graduated from the Royal Conservatory at the Hague, and later studied with Rivarde and Ysaye. For many seasons he toured the continent with the famous Zimmer Quartet.

Recently elected officers of the Birmingham Music Club were Mrs. J. W. Luke, president, and Mrs. Victor Hanson, vice-president.

Mrs. E. A. Striplin was elected president of the Birmingham Music Teachers' Association to serve for next year.

ALICE GRAHAM.

LONDON, ONT. The orchestral and choral program given here April 21, was a huge success, orchestral works being by Saint-Saëns, Schubert, Tchaikowsky and Wagner. Soloists were Cora Peever, violin; C. A. Maguire, trombone, and W. A. Bluetner, pianist. Mr. Bluetner played the Hiller Concerto with splendid effect; he studied in Leipzig, and is also president of the orchestra.

OYSTER BAY, L. I. Mrs. C. A. Ramelow directed recent music services of Oyster Bay Baptist Church, and also sang Open

the Gates (Knapp), before large and musically appreciative congregations. Chairs were placed in the aisles and many honors were showered on the graceful and capable Mrs. Ramelow, wife of the pastor of the church. A Seth Parker and Mother's Day union service was well planned, Mrs. Ramelow singing Mother Mine (Arnold), which, with various other items, made a very effective service. Appropriate pulpit effects, old-fashioned lamp, etc., made everything effective in both a religious and musical sense.

R.

PORTLAND, ORE. Steers & Coman recently closed their thirtieth annual series of subscription concerts, presenting Albert Spalding, violinist. This enterprising firm has added to its management the NBC Artists' Service for the Pacific Northwest. In its final concert of the season, the Apollo Club once again justified its popularity by singing a well arranged program under the able leadership of Emery W. Hobson. Veona Socolofsky, soprano soloist, also charmed the large audience.

Charles Wakefield Cadman, composer-pianist, assisted by Mark Daniels, baritone, gave a delightful salon concert at the residence of Kate Dell Marden.

Directed by Jacques Gershkovitch, the Portland Junior Symphony Orchestra, at the closing concert of its seventh season, won a signal victory in the Public Auditorium.

Of much interest to lovers of artistic chamber music was the final concert of the Neah-Kah-Nie String Quartet—Susie Fennel Pipes and Alexander Murray, violins, Hubert Sorenson, viola, Michel Penha, cello, all of Portland.

The Portland Trio (Sylvia Weinstein Margulis, violin; Lora Teshner, cello; Ruth Bradley Keiser, piano) closed a successful season recently, playing an excellent program of chamber music.

JOHN R. OATMAN.

SAN FRANCISCO, CAL. Director General Gaetano Merola, of the San Francisco Opera Company, has returned from a short business trip to New York, and announces the engagement of Arnold Gabor, baritone of the Metropolitan Opera Company, especially to sing the role of Beckmesser in Die Meistersinger, when that opera is produced by the San Francisco organization during the fall season.

The Bem-Shorr-Bem Trio, a newly formed ensemble, gave its initial concert under the management of Lulu J. Blumberg in the music room of the Spreckels mansion. The work of the Trio was heartily endorsed both by public and press.

Henry Grobe's Sheet Music Store is now located in the Baldwin Piano Store.

Nathan Abas, violinist, founder and leader of the Abas String Quartet, has been engaged by the Musical Association of San Francisco as concertmaster of the San Francisco Symphony Orchestra. Abas succeeds Mishel Piatro.

C. H. A.

North Shore Festival

(Continued from page 18)

and the splendid impression she made presages other engagements here.

In Parker's Gloria in Excelsis, conducted by Peter Christian Lutkin, and in Borodin's Dances from Prince Igor, under Horace Whitehouse, the chorus distinguished itself. It seems remarkable that in many American cities one discovers so many amateur singers who are able to sing the most difficult choral music. In Evanston six hundred performed during the week in such a manner as to stamp most of the personnel professionals, yet those men and women are engaged in business and few, if any, have ever received any remuneration for their singing. That they have been well trained was evident from the first concert to the last, as it is often a very hard task for a choir to sing under the direction of a director other than the one who has trained them; but the North Shore Festival Chorus was able to respond with zest and understanding to the three conductors who handled them during the week.

To conclude our review, we must reiterate the praise bestowed at the beginning of this report, to the management, to the conductors, to the chorus, to the orchestra, to the children, to the soloists and above all to the new musical director, Frederick Stock.

RENE DEVRIES.

Service for American Guild of Organists

A service for the American Guild of Organists was recently held at St. Bartholomew's Church, New York. Choirs from the following churches participated: St. Bartholomew's, All Angels', Holy Communion and St. Luke's. Appearing as soloists were Ruth Shaffner, Pearl Benedict Jones, Allan Jones, and Frank Cuthbert. Choral music included O God When Thou Appearest (Mozart), O Clap Your Hands (R. Vaughan Williams), and Cantate Dominum by D. McK. Williams with the composer at the organ. Closing the program was an organ number, Symphony V by Louis Vierne.

Gilbert and Sullivan Operas Due

Beginning Monday, June 29, The Pirates of Penzance, will be given at Erlanger's theater as the fifth comic opera in the Gilbert and Sullivan series current at that house. The Pirates will immediately follow Patience, which will open two weeks before. Iolanthe will be the sixth presentation by the Civic Light Opera Company at Erlanger's.

Schofield Summer Classes

Edgar Schofield, baritone and teacher, left New York, May 15, for Hollywood, Cal., where he will hold summer classes, beginning June 1. Mr. Schofield has conducted classes in Hollywood for the past two summers and has met with much success.

Tibbett Again Captivates Los Angeles

LOS ANGELES.—Lawrence Tibbett sang to a sold out house, with over two hundred on the stage, in fact, he barely had room to get to and from the piano. He was welcomed by an ovation such as only is granted to a dearly loved artist. That he merited it was shown by the masterful way he depicted moods with unerring sureness from gay rollicking songs to a Handel Air, down through Wagner, Brahms, Wolff, Vision Fugitive from Herodiade, songs by Carpenter, Stewart Wille, Jacque Wolfe, Clarence Olmstead, Edward Bairstow, Edward Fisher.

With never a forced note, never uninteresting, he happily proved to his home town, that their confidence in him had reached fruition, and that the lovable youth was still most lovable as the nationally recognized artist.

After the Herodiade number Mr. Tibbett sang the Prologue (and did it superbly); then he gave an excerpt from Peter Ibbetson, an opera not as yet heard out here. He was in splendid voice, and sang so many encores it was almost another full recital program. The smooth, flowing tone was ideally retained, and his color was achieved by his expressiveness, and not manipulated tricks. Layman, artist, critic, all bowed to the consummate artistry of the earnest singer.

B.

NBC to Manage Carreras

The NBC Artists Service announces that Maria Carreras will return to the American concert stage next season, giving a recital at Carnegie Hall on January 8 and making an extensive concert tour. Mme. Carreras is at present conducting master classes in New York and is one of the heads of the Westchester Conservatory of Music.

Walter Unger Dead

Walter Unger, one of the founders of the Chicago Symphony Orchestra, and for many years a member of its cello section, died on May 18 of heart disease. The deceased was born in Leipzig, Germany, sixty-two years ago. He is survived by a son, George Unger.

Guidi to Go to St. Louis

Scipione Guidi, for ten years concertmaster of the Philharmonic Orchestra of New York, has been engaged as principal violinist and assistant conductor of the St. Louis Symphony Orchestra. Mr. Guidi will join the western organization next October.

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THE PIANO

and Other Musical Instruments

William Geppert

When it was announced at the beginning of the depression that has swept over this country that a Boston dealer would add refrigerators to his line of pianos, there was much debate as to whether this move would not depreciate the art value of the basic musical instrument. However, other dealers throughout the country followed this example, and today it is no unusual thing to find a refrigerator in the window of a dealer and the piano not in evidence to the passer-by.

The show window of any store is of great value as an advertising "stunt," if one might so call it. This is evidenced by the great amount of money that is spent in attracting the eyes of those that pass. Piano dealers throughout the country did not take advantage of this, and the piano was not given that exhibition that should have been used as an aid, for it was hard to "dress" a piano store show window. Many placed too many objects in the window. Whether or not one piano in itself was enough, even though this were changed constantly, was the real problem in the minds of many who believed in giving the piano an exhibition in the front window.

It has not been evidenced that the adding of the refrigerator or other household articles has been profitable to the piano dealer. In truth, the piano dealer, feeling that he was making great progress during the "good times," created an overhead in fancy show rooms, wasted space, etc., that could not withstand the depression when it arrived; yet a false pride impelled dealers to maintain the expensive warerooms and carry on in the same manner as far as the rent overhead was concerned and made cuts in the direction of salesmen.

Whether the piano suffered in reputation through this aligning up with sidelines is a question, but it is evident that musicians have resented this debasement of the piano. They evidently have maintained that the piano is as much in art as they themselves, yet each is in commerce, for what the music teacher has to sell is on exactly the same basis as that of the piano dealer. As an evidence of this resentment on the part of musicians, the following has been sent to the *MUSICAL COURIER*, and reflects the opinion of a song writer:

CAN ELECTRICITY DO THIS?

Geoffrey O'Hara, who is known affectionately to a world of music lovers as the composer of K-K-K-Katy, Give a Man a Horse He Can Ride, Guns, and hundreds more popular songs, has sent the "Looking Glass" a letter in which he asks a lot of the electrical industry—But—here it is:

Des Moines, Iowa, April 13, 1931.

Dear Editor:

I arrived in Des Moines to attend the Supervisors of Music Conference, and one of the first things that greeted my eye was a music store with three Frigidaires in the window; then another music store further down the street with more Frigidaires, and also washing machines!—This is all quite a glad omen to me, a prophetic sign; for no doubt the dealers' idea is that the Frigidaires will cool off the "hot" music craze, and the washing machines will get rid of the dirt!

Our great modern electrical appliances will doubtless produce the desired result. Yours for more music, like our "pas" used for courting our "mas."

GEORGE O'HARA.

Many are asking the question, "What is to become of the piano?" This query is against the reported "death" of the piano, for if the piano be "dead," there can be no future for it? But the piano is not dead. Even the refrigerator has not been able to kill it. But the future of the piano requires much study

on the part of those who believe that the piano is a necessity, just as music is a necessity. This nation would certainly be a dead quantity if it were not for music to lighten the people and make them happy. We could not at this day be like the Puritans of old who resented anything in the shape of music, and even to whistle on Sunday was a crime.

As long as we love music and must have it, just that long will the piano be self-supporting, provided it is given the opportunity to make itself known. Piano dealers, in the good days of selling large quantities, abused the piano, and the trouble can be laid to the dealers themselves. Had they used good business judgment and not kept up fake appearances of prosperity and endeavored to cover those excessive costs of carrying on by the adding to the piano sidelines that militated against the respect for the piano that always must be maintained by the dealers, the salesmen and this carried on to the people, their burden would have been lighter, and their running expenses at least could have been met.

Such jesting comments as Mr. O'Hara has made can, of course, be met by many musicians with a comparison of their compositions and those of the world's masters. This comparison is not beyond that made by Mr. O'Hara as regards the introduction of the refrigerator upon the wareroom floors of the piano dealers. Yet there is some truth in what Mr. O'Hara says, in that his comments indicate the feelings of those who see a piano on one side of the entrance of the piano warerooms and a refrigerator on the other. It is but carrying from parlor to kitchen, like unto the carrying of the popular songs of O'Hara to the compositions of Beethoven *et al.*

If the writer may be allowed to express an opinion as to the future of the piano, he has the inclination to believe that the piano store should be a specialty store instead of the grandiloquent and expensive warerooms on the main street, with big electric signs, and a proprietor posing as a great merchant, with a manager and an expensive force, with an overhead that under the past circumstances of business can not be met, and where there will be found pianos in small warerooms on the side streets where the dealer will have his overhead cut down to a profitable basis. Then the dealer himself will sell most of the pianos. He may have one salesman, and that salesman paid according to the business that he gets or creates, and, with a porter and a tuner, a piano man can carry on, make a good living and be far happier than in attempting to pose as a merchant prince in his own home town. Instead of six or eight dealers in a town there will be found probably two that make a specialty of the piano, and there may be enough pianos

sold by those two houses to make a good profit, and those two dealers will be able to pay the manufacturers, whereas the six or eight dealers, even during the so-called "good times," were paying his bills with renewals.

The piano business is starting all over again. The dealers will recognize this as they go on and come to their senses—that is, those dealers who really know the piano and have a real respect for music and can mingle with the musical element and, instead of striving for a large number of sales, endeavor to make a few good, solid sales that will bring the cash in and this to an extent that will aid far beyond the expensive overhead of the past.

Any dealer who can sell pianos himself with the aid of one good salesman in a small store that is not extravagant, can make a good living by selling two pianos a week. This can be figured out satisfactorily by anyone who knows anything about piano selling. With the mark-up on pianos that prevails, it requires but few good sales to bring in the money, to carry on and make a good living.

In the past, during the days of "good times," dealers seemed to feel that the fundamental of their whole business rested in the number of sales that were turned in. The manufacturers encouraged this, and thus there developed the making of sales that were not solid, the building up of repossessions, and if repossessions were made as they should have been made by that system of selling without regard to the future intake of cash, the repossessions would really outnumber the sales. The dealers accumulated and the manufacturers encouraged this great amount of instalment paper that represented past due accounts that were beyond comprehension, for the writer knows, and he has had experience in days gone by to know that piano paper in the hands of many dealers would run as high as 60 to 75 per cent. past due.

This is not written to depreciate piano instalment paper, for even that great past due, while it deteriorated the piano's value of instalment paper, when an endeavor was made to sell it, a good collector could take hold of it and pull the past due down to normal conditions.

The dealer who has the specialty shop, if one may so call it, does the big end of the selling himself and "collects now" and is the one who will sleep at night. The manufacturer, when he receives an order from such a dealer, will know that he will get his money, will bring about a readjustment and carry on in the future along lines that will wipe out the past disgraces that are apparent to those who study the buying and selling of pianos, and place the piano in that respectable position that its art demands.

Mr. O'Hara's remarks are witty. They are to the point, and let piano dealers accept this and get down to the old time methods of our "pas" and "mas" when a piano man was one of the elect in musical circles, and so that the piano can be placed in its proper position in the art world.

Music Industries Convention

The next convention of the Music Industries Chamber of Commerce and affiliated organizations will be held in Chicago, June 8, 9 and 10. It is not to be expected that

this convention will assume the proportions of those of past years when hundreds of thousands of dollars were spent by the piano manufacturers and dealers and the affiliated music industries, but there should be an evidence of interest in the coming convention, even though the number of piano manufacturers that will exhibit will be very small.

The following manufacturers will exhibit:

Aeolian Co.
American Piano Co.
Baldwin Piano Co.
Everett Piano Co.
Kohler-Brambach Piano Co.
Mason & Hamlin
Mathushek Piano Mfg. Co.
Stein, Chas. Frederick
Steinway & Sons
Western Elec. Piano Co.
Winter & Company
Wurlitzer Grand Piano Co.
Wurlitzer, R., Mfg. Co.

The number of dealers who will attend will naturally be small, but the convention will assume vast importance to those who attend in that it will represent those who have remained in the business, though there has been a great elimination of dealers and of manufacturers during the past two or three years. The National Association of Music Merchants have sent out, so it is claimed, a letter "to approximately 3,500 music merchants—both members and non-members of this association throughout the United States, Canada and Mexico."

It is a question how many dealers now exist in the United States. The writer believes that when the piano trade readjusts itself to present conditions there will be about 25 per cent. of the number of dealers claimed during the "good times."

The convention reflects much upon the piano and other musical instruments. Let musicians become interested in this convention, and let every dealer who possibly can attend and mingle with manufacturers and lay aside the old time entertaining and get down to "brass tacks" and *talk piano selling*, the kind of selling, the quality of pianos, and, above all, the upholding of the true value of the instalment paper represented in piano sales.

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Grand, Upright and
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132nd Street and Alexander Avenue
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IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers, Pipe Organ Keys

Piano Forte Ivory for the Trade

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The Instrument of the Immortals

New York

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Choose your piano as
the artists do. Today's
great ones prefer the
BALDWIN

Baldwin Pianos

CHOOSE YOUR PIANO AS THE ARTISTS DO



VICTOR ANDOGA,

operatic baritone and stage director, who will conduct a summer opera class in voice training, coaching and acting, at the Master Institute of Roerich Museum on Riverside Drive, New York City. During the past season, this distinguished instructor has been coaching such celebrated artists as Sophie Braslau, Ina Bourskaya, Gladys Swarthout and Marick Windheim, in stage technic. Former Andoga pupils in this field were Edward Johnson and Ezio Pinza of the Metropolitan Opera Company.



MARIE PRENTNER,

noted Viennese pianist, as she looked in the "gay nineties." Miss Prentner was for years a pupil of and assistant to Theodore Leschetizky, and among the most celebrated of the pianists whom she prepared for study with Leschetizky are Katharine Goodson and Benno Moiseiwitsch. Miss Prentner is well known as a concert pianist in Vienna and other Austrian cities, and many successful pianists have studied in her classes, to which Paderewski and other renowned artists send promising young players. Those of her pupils who have recently made successful debuts include Webster Aitken, Rolf Kratzer and Ella Herzer. (Photo by Jagerspacher.)



ELENA BUSSINGER,

American mezzo-soprano, who has been chosen by the Florentine Grand Opera Company to sing the roles of the Countess di Coigny and Madlon in that company's production of *Andrea Chénier*, June 6, at the Metropolitan Opera House, Philadelphia. Bernardo De Muro will sing the title role. Miss Bussinger will also appear as Azucena in *Il Trovatore* with the same organization, June 8, in Trenton, N. J.



NATHAN MILSTEIN,

Russian violinist (left) with his cousin, Lewis Milestone, director of the motion pictures *All Quiet on the Western Front* and *The Front Page*. The cousins met for the first time in years on Milstein's first visit to the Pacific Coast, and renewed acquaintance this season when the violinist returned to California for the second time. Mr. Milstein will go as far as Los Angeles again during his third American tour which opens January, 1932.



FRANCES SEBEL,

who will sail for Europe, where she will sing in Germany, giving a Berlin recital. She is announced for a Carnegie Hall recital on the evening of October 4 and another appearance with the Freiheit Singing Society in New York on December 19. Miss Sebel has had a number of performances with this organization this season. One was at Carnegie Hall on May 9 and another at Jordan Hall on May 22. Three years ago she was engaged for one date and her success was such that she was immediately reengaged for seven more in various parts of the East. For two years the society gave no oratorios, but as soon as they resumed these, she was called upon, because of the previous fine impression she had made.



AUGUSTINE HAUGHTON,

soprano, artist-pupil of Giuseppe Boghetti, who recently gave a recital at the Playhouse of the Plays and Players, Philadelphia. Miss Haughton offered *Lieder* by Strauss, Brahms and Schumann, a Verdi aria and songs by Handel, Bizet, Campbell-Tipton, Carpenter, Gretchaninoff and others. In reviewing this concert the Philadelphia Evening Bulletin spoke of the gratifying ease of Miss Haughton's singing, and her evident response to skilled and advantageous training. The same reviewer goes on to note her smoothly sustained tone and dramatic feeling. The Public Ledger emphasizes the soprano's faultless taste in interpretation. Ruth Leaf Hall as the accompanist also won success.



STEWART WILLE,

noted concert pianist, composer and accompanist, who is now on tour with Lawrence Tibbett as assisting artist. Mr. Wille has been Tibbett's accompanist and coach for several years and has also been associated with Madame Schumann-Heink in the same capacity. Mr. Wille has decided to accept selected pupils for coaching and repertoire during his stay in the various music capitals of the world.

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MUSICAL COURIER

Weekly Review OF THE World's Music



ADOLFO BETTI

This bust, made by Phyllis Blundell, is a significant piece of the English sculptress' portrait work.

